Plays, Players and Playhouses

THE NEW YORK DRAMATIC MIRROR

JUNE 17, 1916 PRICE TEN CENTS

LEO DITRICHSTEIN
In "The Great Lover"

Drama — Vaudeville — Motion Pictures

These nine maidens, said to be "absolutely new to Broadway," will appear in the first line formation of the new Winter Garden production, "The Passing Show of 1915"

NEARING THE SEASON'S CLOSE

The Portmanteau Theater plans to present "Gammer Gurton's Needle," an old English folk comedy, in New York this summer. The play is said to have been first presented in Christ College, Cambridge, in 1575

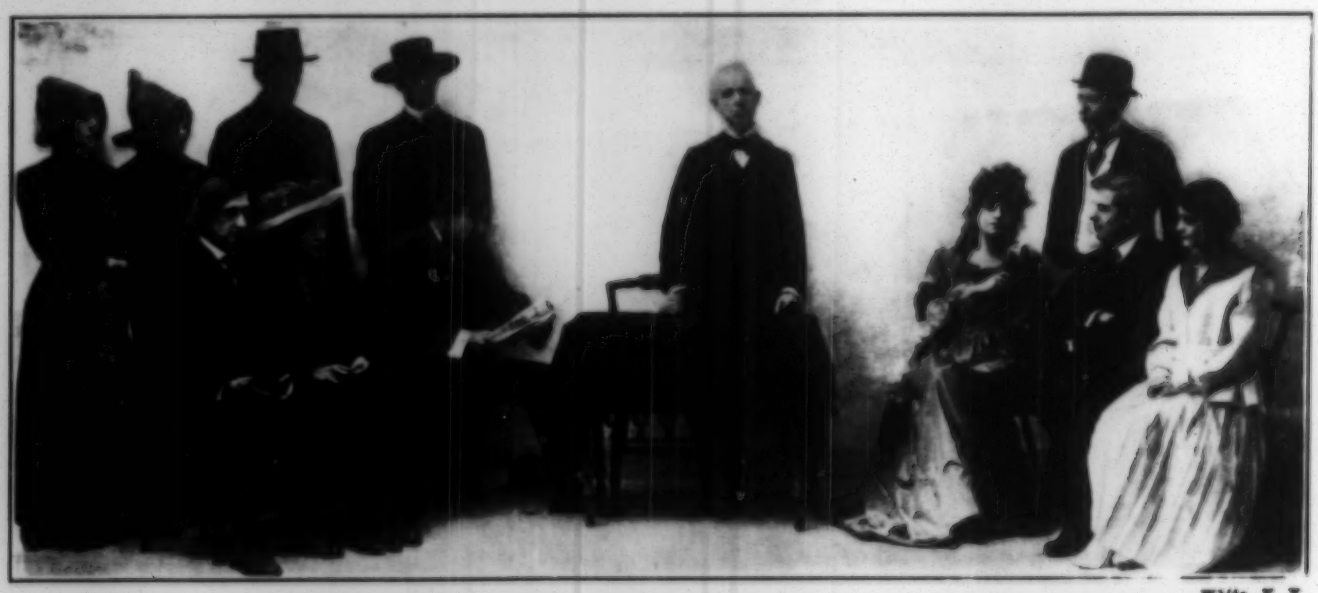
White, N. Y.

White, N. Y.

The climax of the hilarious travesty on "The Great Lover" in "The Cohan Revue" comes when singers and managers in turn lose their voices and Dr. Booberang (Richard Carle) is forced to assume the leading role. From left to right: Valli Valli, Frederick Santley, James C. Marlowe as the manager of the opera house, Richard Carle, Little Billy as Madam Sabattini, John Hendricks, Harry Delf as Paurel's valet and Charles Winninger as Jean Paurel

White, N. Y.

Tom Lewis as O'Malley, the millionaire, in "Molly O," is not pleased with his sartorial attainments and would much prefer to be digging in his potato patch. From left to right: Donald Macdonald, Grace Field, John E. Young, Thomas Conkey, Katherine Galloway, Tom Lewis, Jesse Introvich, Dan Quinlan and Mabel Josephine Harris



White, N. Y.

Relatives and friends of the late Barnaby Dreary in "Erstwhile Susan" are assembled to hear a reading of his will. Seated from left to right: George E. Ricketts as Emanuel Dreary, Wylda Millicon as Ramah Schwenkfelders, Robert Stowe Gill as Jacob Dreary, Mrs. Fiske as Juliet Miller, Edward Robbins as David Jordan and Madeline Delmar as Barnabetta Dreary. Standing: Four members of the Mennonite colony, Sol Aitken as Absolom Puntz and John Daly Murphy as Abel Buchter

THE NEW YORK DRAMATIC MIRROR

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THE STAGE SUPREME

Why Its Product Must Always Be the "Staple" of Dramatic Art

By DELAVAN HOWLAND

TAKE heart, ye mourners! It is not dead, but sleeping! It is in no danger of dying. Such an eventuality is impossible, so long as humanity itself survives. Though neglected, ill-used, misled, and even betrayed, by its supporters and adherents, it cannot be destroyed, either by the vicious efforts of its enemies or the well-meaning but blundering blows of its protagonists.

The Drama, the art most effectively illustrative of human life (and, as such, the Art-Pre-eminent), finds naturally more than one channel or medium of expression. Among these various means the stage has the honor of holding chief place. This position is forever secured to it by the fact of its especial form of expression being the one which admits of the most intense and intimate presentment of that vital essence of all Drama, the *human* element!

The stage may be considered a "medium" in a double sense. Occupying the chief, or central position, it is connected on one side with the art of literature, and on the other with the quite new art of the motion picture. It is mainly because of the astounding and comparatively recent development of this new art—whose place in the scheme of the drama had remained unassigned through all the past ages of the art (though, perhaps, dimly felt to be wanting, by prescient minds, just as astronomers felt the existence, and foretold the future discovery, of the asteroids), that the stage has lately more or less "lost its bearings," and that its pilots (in a seeming panic at the sudden bobbing-up of this new submarine-like craft which threatens the supremacy of the grand old battleship), are apparently unable, or do not know how, to put the good ship on its true course again.

The drama of the stage has become thus unfortunately disturbed, on account of a portion of its area of operation having been invaded, and declared a "war-zone" by the invader, who has served notice that hereafter it holds the said area as its own. But peace must be declared some time, and the "international law" of the drama will be called upon to adjudicate the dispute. Let us try, in as neutral a spirit as possible, to assist in defining the issue.

Harking back to first principles, and examining carefully the "deeds" by which it holds its "title" clear, we find that the drama may be fitly defined as—*that form of representatory art which depicts human life and nature in action.* There are other forms of art which simulate life, as the graphic and plastic arts (painting, sculpture, etc.), but these cannot illustrate it in *action*: they cannot represent its salient features, its constant movement and change, the characteristics which make it Life, and of which the absence spells Death!

The starting-point of all drama is the "story" or "narrative," the recital of successive and connected human experiences and their resultant emotional reactions. The earliest efforts at dramatic construction were, therefore, in the simple "story" form, or a bald, verbal presentment of the story to the imagination, at first by word of mouth, and put later into fixed and permanent form by means of *writing*, after that method of recording ideas was developed. From then on, the art of literature took control and maintained its authority for ages; so that even now the drama is still widely regarded (scholastically) as a branch of literature; whereas it is the latter (such a part of it as possesses dramatic qualities) that is a species of drama!

It is obvious that there can be only as many distinct forms of representatory art as there are different ways of presenting or conveying ideas to the human intellect; and these are practically two—through the senses of *sight* and *hearing*. Consequently, reduced to its distinctive elemental constituents, the typical, composite, drama of the stage is found to consist of *visual* and *audible* representation, corresponding closely with what is known by the terms, "Action" or "Pantomime," and "Speech" or "Elocution" (not "Declamation"). The constituent pantomime (drama in action alone), is of long-established usage as an independent dramatic form; but the complementary form of drama in speech alone (as if done with the characters unseen), is not thus established, though it has just as legitimate a claim to recognition as the other. The phonograph, however, is an entirely modern instance of its use in a quasi-manner.

As soon as new methods of dramatic representation affording greater verisimilitude were discovered, they were naturally welcomed and quickly applied in the practice of the art. When people began to be aware that "stories" could be made much more interesting and effective by having them enacted, or *performed*, by human beings, *in propria persona*, instead of the same being related or written, the drama of the stage sprang into existence, and soon set up and established its claim to supremacy, a claim which the literary "dons," of course, are still disputing; but which the great mass of humanity itself, (of and for whom the drama has its being) long ago pronounced genuine.

But now, lo and behold! there appears this new pretender threatening to dethrone the stage! And the upstart presents some strong evidence in support of its claims. Just as the stage performance was found to be a much more perfect way of representing life than the mere process of "telling" the story (literary drama), so it is seen that the moving picture affords a much more effective means for exhibiting many phases and circumstances of life, than the apparatus of the stage; and, further, that it can actually represent many scenes and actions which the stage cannot show at all; but which it is compelled to leave wholly to the imagination (by narration through the mouths of the *dramatis personæ*).

The motion picture's "long suit" is, of course, *visual* representation. It can give the stage "aces and spades," and beat the latter "hands down" at this "trick" nine times out of ten. When the moving picture in natural colors is finally perfected (as it must be, sooner or later), and when the stereoscopic principle is successfully applied in its projection, its supremacy in this field will be unassailable.

But this is its only stronghold! In the "empire of the senses," it can only claim suzerainty over the kingdom of "sight"; while the stage levies its forces from the realms of both sight and sound! This alone is enough to relegate the photo-drama to an inferior position as an art. It cannot hope to successfully raid the "munition works" of spoken-drama, and steal some of the latter's "thunder" by artificially reproducing the effect of the human voice. Even if the phonograph is ever improved so as to perfectly simulate the voice, and the difficulties of synchronization are overcome, its employment by the motion picture can only produce a travesty of spoken-drama: the *soul* will be gone!

The strength of the moving picture's appeal lies in its being the most direct, simple, and elemental of all representatory means. This is what gives it its tremendous power as a universal medium for transmitting ideas. It is a true universal language, the one understandable by all intelligences. Pictures have always been recognized as a means of description more potent than words; but so long as they could only show life in some one still-struck aspect; so long as they could represent merely scenes and situations, they could not be truly *dramatic*. But now that they have been magically endowed with movement, and can represent life in *action*, they have entered the realm of the drama.

Yet hold! "Thus far and no farther," is the edict that confronts them. The moment that they attempt to seize the weapons of sound, and thus complicate the issue, they lose their natural advantage of direct and simple appeal. The question as to the legitimacy of their use of such means, is determined by the quality of the resultant, intrinsic, artistic effect—*illusion*.

The motion picture establishes the greatest degree of illusion in visual representation, since it invokes the fullest powers of the spectators' imagination in that direction. But, those are but shadows that appear and flit upon the screen. The mind is ever conscious of this fact. True artistic illusion never outrages the sense of reality; it never asks the "airship" of imagination to let go entirely its anchor of normal consciousness; and when too heavy a weight of "realism," is loaded upon the craft, the whole affair tumbles down from the clouds and comes to earth with a crash of shattered illusion.

The stage is the only medium which can successfully accomplish the fusing of all means of dramatic representation; for it is the only one that employs the necessary "flux," that vital essence, the human element! It is the only one enlisting the service of that true interpreter of soul-state—that channel through which alone is possible the full and perfect expression of human emotion—*the tones of the human voice!* The heart of spoken-drama is the projection of human *personality!* The influence of personal magnetism, the aura, or emanation of the human ego, this is the subtle tincture that vivifies the performances of the stage. It is as potent as it is intangible. The hypnotic influence exercised on an audience by the actors on the platform, is a factor to be reckoned with and accounted as peculiar to the stage, just as in the moving picture a similar hypnosis (and its characteristic feature) is produced by the effect on the eye of the swiftly-moving "kaleidoscopic"-like apparitions, and not by the typical photo drama's "dramatic quality."

Here, now, we have arrived at a full justification of the stage's claim to supremacy. Why, then, is it

(Continued on page 5.)

MADAME CRITIC

NOW that the June days are here with their chilly rains—sounds like Autumn, doesn't it?—and the roses refuse to bud, we still have the blushing brides and the dying dramatic season to interest us. The recognized date for putting up big signs announcing fall openings of new plays across the front doors of our leading playhouses has become more and more vague as the years have passed. The premiers of those same plays have been advanced from sere and yellow leaf time to mid-Summer vacation days, so that the old-time theater-goers shake their heads and complain that there is no system, that managers now produce their new plays whenever they please, regardless of the convenience of those who would like to spend a week or so away from the city in the heat of July and August without feeling that they will miss some important production.

I fancy it will not be very long before the regular season will last all the year round without the intermission hitherto supplied by "Summer attractions." "You can't make both ends meet," runs the old adage, but it looks very much as if the dramatic season will accomplish this supposedly impossible feat. Some managers are showing reluctance in closing their theaters at all, and I understand one has thought of a scheme whereby his players may take turns in securing permission for week ends, instead of the usual vacation.

It remains to be seen how well this plan will work. I have not heard any player express himself in delighted terms over the prospect. It is all very well to have a continued salary during hot weather, but Summer has meant idleness to so many for so long that it will take some time for a new arrangement to be welcomed. The daily acting of the same role becomes frightfully monotonous and a long rest is very necessary so that a second season may be gone through.

The Summer activity of the motion picture producers has had much to do with the slow closing of the theaters having dramatic bills. If pictures can draw the crowds, why not plays? runs the query.

I haven't asked the opinion of the prominent dramatic critics who used to breathe a sigh of relief when warm weather approached and the theaters were closed, for times have changed for them, too. Not so long ago, no star dramatic critic could be found at a motion picture premier, but now a glance around at the first showing of a big screen spectacle will find each man in his accustomed place on the aisles. I can't say that they are always present with feelings of unalloyed joy at the prospect of witnessing a "great novelty" or "the most magnificent production ever seen on the screen," but there they are, willy nilly, and there they remain from the beginning to the end.

The great war has had little effect on the dramatic productions, but recently it has been shown to have had a terrific effect on motion pictures. Of course, "The Birth of a Nation" was the first influence brought to bear, but producers have used that as a stepping stone in the flights of their ambition and imagination. "Civilization," the latest Thomas H. Ince masterwork, is a production so tremendous, so painstaking, so realistic, so terrifying in its warning against war, that it takes one's breath. When I left the Criterion Theater on the opening night I felt as though I had bathed in blood. When The Mothers of Men League sang in the rain I felt that the blood was washed away by the tears of Heaven, but the impression of the horrors of war can never be overcome. "Civilization" is bound to carry its lesson.

I was very curious to see Mr. Ince, whose management of such great forces caused me to picture him as a mighty General of the Picture World. He seemed a clean-cut, modest, capable young man, and his speech of thanks was in keeping with his appearance. You may not be a picture regular, you may not believe in the cry for peace, but you will be compelled to admit that Mr. Thomas H. Ince has achieved tremendous results.

The day after I attended "Civilization" I walked into a world of another sort—a world so filled with happiness that I wondered how there could be anything else on this earth and I proceeded to forget all about the miseries of war and all the unhappy people I know in order to absorb some of the atmosphere of joy in which I found myself when Mr. and Mrs. Charles Emerson Cook invited a few friends to wander for a while about their little Garden of Eden, which has assumed the shape of a very roomy apartment commanding a view of the park and of Broadway. In the place of Eden furnishings I found mahogany and silver and cut glass and rare rugs and flowers everywhere—all the things which make a perfect setting for a perfect pair. It was only a few weeks ago that Miss Gladys Hanson became Mrs. Cook. The marriage took place in Atlanta, Ga., where the bride's father, a *real* Southern Colonel, gave her away. Miss Hanson was a school teacher until she determined to go on the stage.

GLADYS HANSON, THE BEAUTIFUL DRAMATIC ACTRESS WHO MADE A HEROIC FIGURE AS CRESSIDA IN ONE OF THE INNER SCENES IN "CALIBAN." MISS HANSON WAS RECENTLY MARRIED TO CHARLES EMERSON COOK, THE WELL-KNOWN PRESS REPRESENTATIVE.

I remember very well the first time I ever saw her. It was as leading woman for Mr. E. H. Sothern, about six years ago. Miss Hanson and Virginia Hammond, another Southern girl, from Virginia, had been sent to Mr. Sothern by Mr. Daniel Frohman as capable of filling the most important roles with which the actor might entrust them. Then Miss Florence Reed fell ill and the two Southern girls played all the leads on Mr. Sothern's repertoire. They were ambitious and Mr. Sothern took an unusual interest in their work—an interest which was deeply appreciated.

They told me the other evening that during a last conversation with Mr. Sothern on his farewell night they had the satisfaction of hearing him say that whereas he had experienced many disappointments in regard to ambitious young people whom he had endeavored to assist in mounting the ladder of fame, in their case he felt that they had profited to the utmost and he was proud of the results. Needless to say, Mr. Sothern is almost a religion to both Miss Hanson and Miss Hammond. The latter told me that she could hardly keep the tears from her eyes as she played her role for the last time at the Sothern farewell performance.

It does not often happen that two young women who are engaged for leading roles for the same star continue to be the best of friends, but this case is an exception. The two are so entirely different in type and temperament. Miss Hammond is spirituelle and blond, with large blue eyes which seem to be capable of securing anything their owner wants by a pleading glance, while Miss Hanson is the statuesque Juno, clear-eyed, resourceful, charming. "A modern goddess," some one truthfully described her. On the stage where Miss Hanson has earned the right to be spoken of as "one of our best actresses," she speaks classic English and one would not suspect Miss Hammond of coming from the green fields of Virginia, but listen to the two converse in their native language and you become fascinated by the amazing change in accent and expression, for then no one could suspect them of being other than daughters of the South. Little idiomatic words and phrases are freely employed to the delight of their friends.

"It is so ridiculous for Northern people to say that Southerners speak like negroes," said Miss Hanson. "The negroes down home speak with a dialect while Southern people speak with an accent. That is the difference."

Miss Hanson was a beautiful and prominent figure in the recent "Caliban" production. She appeared as Cressida and distinguished herself by being distinctly heard by the great audience. She is very busy at present acting for the pictures in which she has also scored a success, but will be seen early in the Fall in a new play. Like the majority of Southern women in our midst Miss Hanson loves New York and can't understand why some New Yorkers prefer to live in the suburbs.

Charlie Chaplin has been called many things in his short career, but usually they have been admiring expressions, and since imitation has been said to be the sincerest form of flattery, Mr. Chaplin should rightfully consider himself the most popular actor of the age. In the subway, on the ferry boats, on the streets, on the stage, on the screen, in the home, everywhere, we have become accustomed to seeing imitation Charlie Chaplins, and the general attitude toward such aspiring persons of all ages has been one of amused tolerance.

It has remained for Mayor Capps, of San Diego, California, to go on record as intolerant of such Charlie Chaplin behavior. Mayor Capps recently asked the city council a few questions which set that body of five gentlemen into such a flutter of indecision, if a recent published despatch is true, that the Mayor answered them himself. But first, let us have the questions. They were: "Should the law permit a man to make a public clown of himself? Should a sane human being, out for money, be allowed to imitate Charlie Chaplin in a public place? Do not such things reflect upon the dignity of a city?"

And the Mayor replied that "No man should be permitted by law to make a monkey of himself publicly. No one should imitate Charlie Chaplin—in public. Such things are undoubtedly detrimental to the dignity and high standing of any municipality."

The question arose when the Mayor asked the city clerk during an open council meeting if a certain advertising individual, who has been imitating Chaplin on the downtown streets, had a license thus to conduct himself. Wright answered that the comedian once had a license, but that he believed it had expired.

"I do not think it should be renewed," said the Mayor. "I stopped to watch this Charlie Chaplin No. 2 on a downtown corner yesterday. It made me ashamed, and I hurried away for fear some one would run up and ask me if I was Mayor of a city that permitted such nonsense on its streets. Imitators of Chaplin, like Chaplin himself, should be confined to the picture screen."

I wonder what the real Charlie Chaplin would say to all this. No doubt he would continue to twist his mustache and bend his cane and slap his feet about in his dear, little, flat-footed way which brings forth the shrieks of delight which have cost his managers so dear when it comes to making a contract, and say, "Evidently, his Honor has no Chaplin sense of humor. I should worry?"

MARIE B. SCHRADER.

BALL FOR "CALIBAN" PLAYERS

A ball was given last Saturday evening at the Seventh Regiment Armory for the nineteen hundred persons who participated in the Shakespearean masque, "Caliban," as an after function of the production and as a celebration of the formation of the Community Drama Association in the City of New York. Before the dancing began there were speeches by Howard Kyle, Gareth Hughes, and Lionel Braham. Mr. Kyle, as chairman of the evening, announced the formation of the Community Drama Association. He said in part:

"The New York City Shakespeare Tercentenary Celebration and the Shakespeare Community Masque will be perpetuated under the name of the Community Drama Association in the city of New York.

"The Community Drama Association intends to encourage all efforts at community drama and to have each year at least one great community festival under the leadership of qualified artists. Membership is open to individuals and societies. The annual dues are $1. The headquarters of the association is at No. 10 East Forty-third Street."

Medals were presented to every one who had taken part in the masque by Miss Laura Sedgwick Collins, and banners were awarded to the four groups of the Interludes who had won the competition. Anna Case, of the Metropolitan Opera company, sang "The Star-Spangled Banner," after which she received a medal.

Personal

ATWELL.—To be successful, a press representative must possess a number of qualities. He must have a winning personality, a keen instinct for news value, originality, conscientiousness, and an inexhaustible capacity for work. Perhaps no publicity man on Broadway possesses these qualities to any more remarkable degree than Ben H.

BEN H. ATWELL,
Popular Press Representative of the Rialto Theater at "The Top of the World." Otherwise Seventh Avenue and Forty-second Street. Some One Once Aptly Termed Ben the Prince of Press Agents.

Atwell. He is as popular as he is efficient, and his exploits and achievements in behalf of a host of attractions are known the length and breadth of the theatrical world. Mr. Atwell, like so many other publicity men, started life as a newspaper reporter. His first experience in this field was gained on the Syracuse *Courier*, a newspaper that has long since been merged with others. In the late eighties he went to Chicago, and was for many years engaged in the same capacity on the Chicago *Daily News*. From that paper he entered the theatrical business, where he became an agent for all kinds of productions, from circuses to concert troupes. In 1896 and 1897 he managed the tour of William Owen, who succeeded to the physical equipment and bookings of the Creston Clarke Shakespearean Repertory company. Clarke, who was a nephew of Edwin Booth, is dead, but Owen is now teaching acting in Chicago. Returning to newspaper work, Mr. Atwell served papers in Terre Haute, Ind., and Salt Lake City. In the latter city he was engaged to manage the Wilbur-Kerwin Opera company, which was then beset with difficulties in Oregon. After bringing the attraction back East, he returned to the Chicago *Daily News* in the capacity of traveling staff correspondent and legislative correspondent at Springfield. Later he left the *News* to become political editor and legislative man for the Hearst papers at Chicago, and, after serving them for more than a year, joined the editorial staff of the Chicago *Journal* as city editor, where he remained three years. During his last year he was appointed acting managing editor owing to the illness of the actual managing editor. During that time Mr. Atwell became actively interested in Forest Park, a Summer amusement park. He was a director of the exhibition company, and for two seasons acted as director of publicity, leaving to assume the same responsibilities for the Democratic party of Illinois, and for the late former Vice-President, Adlai Stevenson. At this time he became interested with Max Rabinoff in the conduct of Sunday concerts—orchestral, with visiting operatic stars—at the Chicago Auditorium, throughout the season of 1909-10. They also handled numerous concert artists on tour. At the close of the season, Rabinoff, Count Centenini, and Atwell undertook the exploitations of Pavlowa and Mordkin, whom they successfully managed for two years. At the same time they handled the Italian opera at the Park Theater; the Imperial Russian Balalaika Orchestra; Sirota, the cantor of Warsaw, and other attractions. At the close of the second season, in 1912, Mr. Atwell took his personal attractions abroad and returned to direct the publicity of "The Whip" for Messrs. Shubert, Brady, Comstock, and Gest. When the season began to wane he was given the publicity of the Casino and Princess theaters to handle. The following year he was press representative for Lew Fields during his Summer engagement in "All Aboard" in Chicago. At its close, the Shuberts brought him back to New York to direct the publicity for the Hippodrome, where he remained for two years. Since then he has handled the International Wrestling Tournament at the Manhattan Opera House and the Knickerbocker Theater for the Triangle Film Company. At the present time he is press representative for the Rialto Theater. At intervals, as a matter of speculation, Mr. Atwell has manufactured pictures, imported and exploited pictures, and managed theatrical productions on tour, in addition to contributing articles to magazines and newspapers.

DAVIES.—Acton Davies, formerly dramatic critic of the *Evening Sun*, and now advance agent for "Nothing But the Truth," a new play on tour, was taken to Lake View Hospital, Chicago, on June 3, suffering from rheumatic fever and diabetes.

DEVI.—Nila Devi, for two years a dancer at the Follies Bergere and the Moulin Rouge, in Paris, has established an enterprise to entertain on an organized scale week-end house parties at seaside and country homes. From the offices of Elizabeth Marbury, Miss Devi announces that she will arrive at a villa or country house at noon Saturday, remaining until noon Monday, and that in the interim she will teach a class in modern, aesthetic, character, rhythmic, classic or toe dancing, or dance herself in any series required. She states she is qualified to furnish any sort of amusement, on land or sea, at any hour of day or night.

GEBHARD.—Flora E. Gebhard has associated herself with Bartley Cushing in the Dramatists Play Agency, whose offices are now located at Room 515, 1482 Broadway. Miss Gebhard is manager of the agency, which position she assumed on June 1. Her long experience in connection with Harrison Grey Fiske, and her broad acquaintance with dramatic stars and managers, should be a valuable asset to the agency, which has been ably conducted for several years.

GILLETTE.—It is pleasant to hear that William Gillette has reconsidered his decision to retire from the stage at the end of this season. An announcement from the Frohman office states that the actor is to be seen next year in a new play by a well-known English author. Mr. Gillette is now appearing in motion pictures in "Sherlock Holmes," "Secret Service," and other great melodramas which he made famous on the stage.

HOWARD.—The engagement of Kathleen Howard, opera singer, and Edward Kellogg Baird, a lawyer, with offices at 32 Nassau Street, is announced. Miss Howard is a contralto, and has been engaged to sing at the Metropolitan Opera House next season. She was a member of the Century Opera company in this city two seasons ago.

KANE.—Whitford Kane, who will be remembered as Will Mossop, the bashful lover in "Hobson's Choice," will appear in a new comedy by a Chicago author next season. He is at present playing in vaudeville in Harold Brighouse's little study of Lancashire life, "Lonesome Like."

LOEFFLER.—The engagement of Emma Loeffler, grand opera singer, and Charles Frank Zaruba, a Pittsburgh banker, is announced. Miss Loeffler, who is a native of Pittsburgh, studied for the operatic stage in Paris and Berlin. She was formerly prima donna with the Manhattan Opera company; has toured Europe with the Carlo Rosa Opera company, and has filled engagements in grand opera in Paris, Brussels, and Berlin. Having retired from the operatic stage, Miss Loeffler now confines herself to concert and recital work, in addition to teaching in the New York College of Music.

MEADE.—Dwight A. Meade, who is ill in St. Luke's Hospital in St. Paul, Minn., writes THE MIRROR that he will be glad to hear from any of his friends. He will not be able to leave the hospital for several weeks.

NATHAN.—A humorously critical review by George Jean Nathan of his own recently published book, "Another Book on the Theater," appears in the current issue of the *Smart Set*.

ROBSON.—Mrs. Stuart Robson, who is ill in the Woman's Hospital, is rapidly recovering from a serious operation, and expects to leave the hospital shortly. Mrs. Robson has been engaged by A. H. Woods for a prominent part in a new play next season.

SOMNES.—George C. Somnes, who appeared in support of William Faversham in "Othello" two seasons ago, is playing in Ben Greet's Shakespearean Repertory company on tour. Mr. Somnes is producing the plays as well as appearing in the leading roles. The repertory includes "Romeo and Juliet," "Hamlet," "As You Like It," "Much Ado About Nothing," and "The Comedy of Errors." After helping to establish the Washington Square Players two seasons ago, Mr. Somnes went to London, where he remained over a year, playing in repertory.

TREE.—Sir Herbert Tree has postponed his return to London indefinitely. He had planned to sail last Saturday on the New York. It is possible he will not leave the country this year. He expects to resume his motion picture engagement this Summer and to present "Richard II." and "The Newcomes" here in the Fall.

WOODRUFF.—The photograph of Eleanor Woodruff that appeared on the cover of THE MIRROR in the issue of June 3 was taken by Arnold Genthe.

ANNE WARREN'S TOMB

Once Famous Actress's Last Resting Place Located at Alexandria, Va.

The Alexandria, Va., correspondent of the Washington *Post* gives the following interesting account of the discovery of the long lost tomb of a once famous actress:

"When the massive stone slab on the sarcophagus of Mrs. Anne Warren, in Christ Church yard, was removed a few days ago to be conveyed to Chauncey and Sons' marble yard, where it will be relettered, the mystery of the disappearance of six marble pillars that formerly were a part of the near-by tomb of Jacob Resler was solved. The six pillars, all of them broken, but not beyond repair, it is said, were found within the Warren sarcophagus, where they were doubtless placed by vandals during the Civil War. For many years the stone slab that recorded the fact that Jacob Resler died on Oct. 10, 1805, aged 17 years and 11 months, has reposed a few inches above the ground on the brick foundation that formerly supported the pillars now recovered.

"The restoration of Mrs. Warren's tomb is due, in a large measure, to the efforts of Mrs. Robert C. Powell and Miss Katherin Griffith Uhler, members of the committee in charge of Christ Church yard. Funds for the work have been furnished by Douglas Benson, of Erie, Pa., a grandson of Mrs. Warren. Mr. Benson visited Christ Church during the last G. A. R. conclave in Washington and asked to be shown the tomb. His attention was called to the fact that the elements had entirely effaced the epitaph, and he is now fulfilling a promise made at that time that it should be restored."

The following is said to have been copied from the tomb about thirty years ago, when the letters could be deciphered with a fair degree of certainty:

Beneath this stone are deposited the remains of
Mrs. ANNE WARREN,
Daughter of John Burrington, of England, and
wife of William Warren, Esq., one of
the managers of the Philadelphia
and Baltimore Theaters.
By her loss the American stage has been deprived of one of its brightest ornaments.
The unequaled excellence of her theatrical talents
was only surpassed by the many virtues
and accomplishments which adorned
her private life.
In her were combined the affectionate wife, the
tender mother and the sincere friend.
Died in Alexandria, the 28th day of June, 1808.

Since this copy is said to have been made and published without question as to its accuracy, a writer on the subject has come forward with an epitaph of Mrs. Warren which differs in several respects. The later writer puts the name of "John Brunton, Esq., in the place of John Burrington; says Mrs. Warren "contained" instead of "combined" several of the virtues attributed to her, and adds that she was 39 years old, though stating in his sketch that she was born in 1773. Mrs. Warren was one of the most eminent English actresses of her period. She died at Gadsby tavern, this city, following the birth of a child. It is understood that the two women in charge of the restoration of the tomb will endeavor to clear up the differences mentioned in the two epitaphs before they allow the work to proceed.

GERTRUDE DOLAN,
A Graceful and Fascinating Dancer in "Pom-Pom."

THE STAGE SUPREME

(Continued from page 3.)

staggering under the attack of the usurper? Simply because it is striving to defend a portion of its hitherto recognized domain, to which the usurper has a better right, while neglecting its real and proper dominion. In the realm of the "visual" or "spectacular," the stage should surrender at once its ancient right to rule. Let it not vainly attempt to outdo the "cinema" in this field. Let it not "eat its heart out," and waste its strength under a load of outworn "impedimenta," in a hopeless battle to retain possession of a territory now forever lost to it. Instead, let it concentrate its energy on the richer field—*the production of dramatic effect through the projection of human personality*. In doing this it will relinquish almost entirely its lingering tendencies toward *large-scale* effects. Henceforth its main efforts will be the dramatic expression of the intimate, the psychic, aspects of human nature. In its exhibition of the eternal conflict between the two drama-breeding forces in life, character and circumstance, it will devote itself to the portrayal of the former (and chief) motive, rather than to the latter. This will result in confining its performances, mostly, to the smaller-sized theaters (while the "movies" will take possession of the larger houses); and perhaps some theater-owners will find that they builded wiser than they knew.

To be sure, there will always be some elements of the "spectacular"—those lying on the border-land between the two domains—which the stage can best represent. These will be seen in the "Hippodromes" and "open-air" performances. And there is no reason why the stage and the motion picture may not co-operate in such representations, as they undoubtedly will do, more and more. Various experimentations with hybrid forms will always continue to be made in the interest of novelty. But, however prolonged such excursions into newly-explored fields and by-ways (as at the present time), the great mass of theater-patrons will return again to the main traveled road of the drama—the "stage" route, if the proper "vehicles" are provided for "transporting" them to the realms of dramatic illusion. Let the purveyors of stage-entertainment ponder that.

And now abideth these three spirits of dramatic effect—Action, Dialogue, and Human Personality; and of these, the greatest is Personality, of which the Stage is the true exponent thereof!

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SHAKESPEARE AT HARVARD

THE SHAKESPEARE tercentenary in this country would not be complete without an opinion from Harvard. When the final hour for all things terrestrial is marked up, and the Accountant proclaims that the "last syllable of recorded time" is about to be spoken, somebody will rush in with a request to postpone until Harvard University can be heard. After that, the general resurrection.

Just when Harvard decided to have its say about Shakespeare in this tercentenary year is not definitely known. But the authorities called Professor GEORGE LYMAN KITTREDGE—he is senior professor of English at Harvard—to "deliver a lecture on the anniversary of Shakespeare's death." We have been deprived of the comfort of reading Professor KITTREDGE's lecture, except as it is concisely reported by the Boston press, which informs us that Professor KITTREDGE "took the opportunity, with much humor and hard sense, to clear the ground of a lot of pedantic rubbish."

If anybody can rake, harrow and clear any ground of pedantic rubbish, it is a Harvard professor. This is especially true if the pedantry cumbers any ground within a stone's throw of Harvard campus. It is a matter of regret that the Baconian controversy was not referred to Harvard for the last word. If this had been done a whole lot of time wasted on that debate might have been devoted to something that would have been more beneficial to mankind. If Judge TUTHILL of Chicago, could have had a Harvard estimate before him he would have decided at once what he had to concede after he had made a misstep.

To return to the Harvard mutton: Professor KITTREDGE started by insisting that the present day spelling of Shakespeare is wrong. The last "a" should be cut out. After all that has been said about that, Professor KITTREDGE is rather tardy in taking it up, and we fear, for his sake, that he has not settled the matter. In fact, so far as the reports of his lecture before us show, he gave no reason for his stand. Because, perhaps, any opinion put out by a Harvard professor is not to be questioned.

Next, according to the reports, the Professor says that we know all about Shakespeare that we need to know; that with some general idea of the way "men looked at things in ELIZABETH's day, we can get the full meaning of what he (SHAKESPEARE) says; that that meaning is a different one to every one of us, depending on our own characters and education, and that no amount of knowledge will explain to us what makes a man a poet."

Whether there is any "pedantic rubbish" in the foregoing is left for those interested to decide. But we make bold to say, with the most respectful deference, that if we were "bossing the job" which was handed to Professor KITTREDGE by the overseers of Harvard, we would order him to go over the ground again. We do agree with him that "no amount of knowledge will explain to us what makes a poet." And if the amount of knowledge which Harvard can hand a man can't settle it,—what's the use of tapping the knowledge box that any other University has in stock?

The reports make Professor KITTREDGE say that "it is impossible to build up a SHAKESPEARE from his (SHAKESPEARE'S) expressions in the play, and that it is equally absurd to make one out of the sonnets." When you tell an Indian anything that he can't understand, he grunts, "Mebbe so." If the reports of Professor KITTREDGE are correct—even Boston reporters are human and may not have grasped what they heard—we plead guilty, on a reading of the reports, to being an Indian.

Nevertheless, it is worth while to have a Harvard opinion on SHAKESPEARE, before the tercentenary curtain goes down. It is a pity, however, that the reporters did not "get in something" of the humor which they say Professor KITTREDGE wove into his lecture. A Harvard lecture with a gleam of humor in it, on any subject, would make the world laugh forever. But here we are reminded that what tickles one man will cause another to lachrymose. Let us arise and go hence.

CABARETS TO PAY NO LICENSE

JUSTICE CRAIN in a New York court has held in the case of JULIUS KELLER, business manager for the Maxime Cafe, on appeal from a lower court, that a cabaret performance is not subject to the license fee imposed upon theaters, and has ordered that KELLER's fine of $50 for violating the theater ordinances be remitted.

This decision will be received with mixed feelings—with rejoicing by the hotels and restaurants, and with something like consternation by the men who make their living by giving vaudeville performances and who pay the city a heavy license fee for the privilege.

Justice CRAIN holds that as long as no admission is charged, a cabaret performance may be given without doing violence to the statutes. There seems to be something radically wrong in the law, and the sooner it is amended the better. It can hardly be good law when one set of men is heavily taxed for the privilege of giving a performance and another set escapes without incurring any burdens whatever.

It cannot be pretended that the hotels and popular eating places are in reality furnishing their performances without charging the public anything for them. It is a common practice for such places to add the cost of the show to the bill of their customers, not in plain figures, but in increased prices of food and wines.

What should be done is to amend the law so as to allow the cabaret managers certain clearly defined latitude, and to draw the line distinctly at anything that is an obvious invasion of rights for which vaudeville houses are specifically taxed. If the law stands as it is, the latter with some exceptions will be forced to the wall and the city will be deprived of a considerable revenue.

INTERNATIONAL AMENITIES

(From the London Era)

At the same time, as regards America, some of the extremists of the anti-American agitationists, will do well to remember that British and Irish artistes abound throughout the States just now. You man count them by hundreds, both theatrical and variety. Now as regards this one particular form of "reprisals" is clearly the duty of all loyal British and Irish stage professionals—that is, to see to it that our own "slackers" (and there are plenty of them among our pro's in America) are not allowed to return to the British Isles to "pinch" the engagements which so many thousands of patriotic professionals have given up (pro tem.) in order to help to conquer and to crush the Hellish Huns.

While on the subject of the American artistes' "invasion," it is only fair that I should add—strictly "without prejudice"—that Mr. Walter Hast denied to me verbally—a day or two ago—and in writing at the moment of our going to press that he has imported sixty—(some have said 600!) American turns and "acts" into England. "I have brought no American turns to England," he stated, "but I *am* booking English turns and acts largely for America. And I want to keep on booking while I am here for a little while."

"ROMANCE OF ETA" PREMIERE

The first performance of Mary Lee Wertheimer's Japanese operetta, "The Romance of the Eta," will take place at the Teck Theater, Buffalo, on Sept. 18.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

HOWARD A. PATTERSON, Philadelphia.—We have no address for Mabel A. Harris.

NORMAN STUCKEY, New York City.—We do not know where the offices of the Eta Producing company are located.

B. STEVENSON, Newark, N. J.—Jack Stevenson is unknown to us, and we have not seen such an act as you describe.

L. M., Brooklyn.—Dudley Ayres recently closed with the Keith Stock at Portland, Me. We do not know what he is doing at present.

MIRROR READER.—The report of Rowden Hall's death has not reached us. Our last record shows that he was with the Milwaukee Stock.

R. A. WYNN, Sydney, Australia.—We regret that we cannot locate A. C. Winn for you. We have not seen dates for the Curtis Comedy company in some time.

PHILADELPHIA ADMIRER.—Wilda Bennett has had very little stage experience. She played in "Everywoman," "The Good Little Devil" and had the leading role in "The Only Girl,' in which she recently closed her season. We do not know whether Bennett is her stage or real name.

JOHN T. HARPER, Pittsburgh.—Dan Sully (Daniel Sullivan) was born in Newport, R. I., Nov. 6, 1855. He died June 25, 1910. He last appeared in "The Game" in the Spring of 1909, after the closing of which his next efforts were devoted to vaudeville in the sketch called "The Peacemaker."

F. L. GRAY, Denver.—Oscar Eagle is with Famous Players Film Co. (2) His wife, Esther Lyons, has appeared in "The Circus Man," "The Great John Ganton," "The Road to Yesterday," "The Truth Tellers," "Common Sense Bracket," "A Girl from Dixie," "Liberty Bells" and has been stock leading woman.

CONSTANT THEATER-GOER.—Edna May appeared with great success in "The Belle of New York," "The Girl From Up There," "Kitty Grey," "Three Little Maids," "The School Girl," "The Catch of the Season" and "The Belle of Mayfair." She retired from the stage shortly after she married Oscar Lewisohn in 1911.

H. B. G., San Francisco.—In 1907 May Robson made her debut as a star in "The Rejuvenation of Aunt Mary," made her first appearance in London in this same play in 1910, she also played in "Maw, or the Squab Lady," "The Three Lights," (renamed "A Night Out"), "Mrs. Nat Plummer," "The Clever Woman" and "Martha by the Day." It was Eleanor Robson who played Mary Ann in "Merely Mary Ann."

WALSH AND LAMBERT MUCH ALIVE

Editor DRAMATIC MIRROR:

SIR.—About a year ago THE DRAMATIC MIRROR mentioned that Lionel Walsh, an English actor, had been killed in the war. He heard about this, and wishes you would kindly contradict the statement as he hates people to think he is a "dead one," while he is still very much alive fighting in France.

He is a cousin of my sister's husband, and I received a letter from my sister this morning saying that at the time of writing Lionel Walsh had ten days' leave from his regiment, the Grenadier Guards in France, and was spending the time in London; he has just been appointed major in his regiment, and has done very well, indeed, in the war.

I guess you will remember him: he was with Elsie Janis in the "Fair Co-Ed," "The Springmaid," etc.

Ernest Lambert, another English actor, is also in the same regiment.

Trusting you will take note of the above.

Yours truly,

MABEL POWELL.

NEW YORK, May 31.

"THE MIRROR" IN THE ARMY

Editor DRAMATIC MIRROR:

SIR.—I should like to have my address changed. Until yesterday I have not had a copy of THE DRAMATIC MIRROR since leaving the border. It was neither your fault nor the Postal Departments'; Rich and resourceful as our nation is, there were not enough trucks to bring us our paper mail. To one as fond of the "profession" as I, and who is pleased to number friends in it, THE MIRROR has been a faithful orderly reporting to me from "the theatrical front." It has become quite indispensable here where a theater has been unthought of. I have not said anything about the merits of your paper companion that it has been these several years, for which I now apologize.

With every wish for your success so well merited.

I am gratefully,

GEORGE J. OBEN,
Captain Fifth Cavalry, Mexico.

MEXICO, May 19, 1916.

HACKETT IN "OTHELLO"

To Present Play Next Season—Phyllis Neilson-Terry to Act Desdemona

James K. Hackett has improved so greatly in health that he has begun active preparations for next season. He is planning to present an elaborate revival of "Othello" at the Criterion Theater with himself as the Moor and Phyllis Neilson Terry as Desdemona.

Mr. Hackett was taken ill shortly after his production of "Macbeth" this season and was unable to appear as Falstaff in his subsequent production of "The Merry Wives of Windsor." At one time it was reported that he would never be able to act again, but of late his condition has shown a marked improvement and he is again on the street.

The role of Desdemona will not be new to Miss Neilson-Terry, as she appeared in it in Sir Herbert Tree's revival of "Othello" at His Majesty's Theater, London, in 1912. Since her arrival in America she has been seen in a variety of parts, including Viola in "Twelfth Night," Lady Ursula in "The Adventure of Lady Ursula," and the title-role in "Trilby."

NEW PLAY BY ROYLE

Premiere of "Peace and Quiet" in Wilmington Under Direction of Silvio Hein

A new play by Edwin Milton Royle, entitled "Peace and Quiet," is to be produced Thursday, June 15, in Wilmington, Del., under the direction of Silvio Hein. The piece is described as a farcial tragedy. Following a three-days' engagement in Wilmington it will be played for a week each in Washington and Atlantic City. Henry Mortimer, who was recently seen in "Erstwhile Susan," will appear in the leading masculine role.

"Peace and Quiet" is the first play by Mr. Royle since 1912.

NEW MUSICAL PLAY

Corey, Williams and Riter to Present "Amber Empress" with Knight in Chief Comedy Role

Corey, Williams and Riter will produce a new comedy operetta, entitled "The Amber Empress," on Monday night, June 19, in New Haven. The score is by Zoel Parenteau, while the book and lyrics are by Marcus C. Connelly, a Pittsburgh newspaper man. Percival Knight will be seen in the leading comedy role. Irene Pavloska, formerly of the Metropolitan Opera company, will have the prima donna role.

The piece will be presented in Boston on June 26 for a Summer run preparatory to an engagement here in the Fall.

THEATER TO BE REMODELLED

Plans have been filed by Albert M. Gray, architect for Klaw and Erlanger, for remodeling the Knickerbocker Theater and installing new plumbing, chairs, fire escapes, and dressing-rooms. It is estimated that the reconstruction will cost $25,000.

Early this Spring the Triangle Film Company ceased to exhibit their pictures at the Knickerbocker, though their lease did not expire until next September. Meantime Klaw and Erlanger leased the theater from its owner, Robert W. Goelet, and announced that it would be reopened in the Autumn as a $2 theater, playing regular theatrical attractions.

GEST ACQUIRES THE MANHATTAN

Morris Gest has taken over the Manhattan Opera House for a term of years and will conduct it as an independent theater, beginning Sept. 1. The house will be redecorated and some novel devices in theatrical construction will be installed.

During the past five years the Manhattan Opera House has been operated by the Shubert Theatrical Company, in association with Comstock and Gest, and devoted to spectacular melodramatic and combination attractions.

RACHMANN GETS BROOKLYN HOUSE

S. Rachmann recently closed a contract with Marcus Loew for one of the latter's Brooklyn houses for next season, at which he will probably continue the policy of presenting high-class German vaudeville which has been successfully inaugurated at the Yorkville Theater. Mr. Rachmann was until the war one of the most successful variety managers in the German capital, and besides staging the big wrestling tournament last season, has brought a number of the best vaudeville acts to this country.

WILL NOT LEAVE STAGE

Julia Sanderson will not leave the stage as a result of her marriage on June 6 to Lieutenant Bradford Barnette, U. S. N. She will go on tour next season in "Sybil," in which she has recently been appearing at the Liberty Theater. The bride and bridegroom are spending their honeymoon in the Adirondacks. Lieutenant Barnette is connected with the United States hydrographic bureau.

GOETZL TO WRITE SCORE

Dr. Anselm Goetzl, Bohemian composer and conductor, has been commissioned by A. H. Woods to compose the score for "Look Out for Emily," a French farce by George Faydeau, which Mr. Woods will produce here next season.

CYRIL MAUDE'S NEW PLANS

Actor to Appear Next Season in Repertory—To Open at the Empire in Comedy by Michael Morton and Stephen Leacock

Cyril Maude, who recently sailed for England after concluding a successful tour of the United States in "Grumpy," will return to this country in the Fall to play a season of repertory under his own management. He will play an engagement of eight weeks at the Empire Theater some time before the holidays, opening in a new comedy by Michael Morton and Stephen Leacock. The central character in this play, which has not as yet been named, is a French-Canadian barber. It will be the first time that Mr. Leacock has been actively connected with the stage. He is a professor in McGill University at Montreal, who has achieved considerable of a reputation as a humorist. He is the author of "Sunshine Sketches" and other stories, most of which are concerned with humorous phases of French-Canadian life.

Mr. Maude has also obtained a new drama by C. Haddon Chambers, called "Uncle Blinn," which he will present next season. This is the first play from Mr. Chambers's pen since his adaptation of "Tante" in 1913.

In addition, Mr. Maude will appear in "Grumpy," "Dad," and "The Headmaster." The last two plays were respectively presented by Mr. Maude at the Playhouse, London, in 1911 and 1913, but he has never acted them in this country. Following his American season he will return to London where he will begin a repertory engagement the latter part of May.

Contrary to reports Mr. Maude's daughter, Margery Maude, will not appear in his support next season, but will continue in the leading feminine part in "Paganini." "Paganini" will be presented in New York next Fall with George Arliss in the stellar role.

NEW FROHMAN PLAYS

Theatrical Firm Announces Elaborate Plans for the Coming Season

A report recently circulated on Broadway that the Charles Frohman Company was to lose one or more of its leading players in addition to John Drew and Billie Burke, has been set at rest by an announcement from the company of its plans for the coming season.

Maude Adams will appear in a new play by James M. Barrie, entitled "A Kiss for Cinderella." Her engagement will begin at the Empire Theater shortly before Christmas, following a brief touring season in "The Little Minister."

Margaret Anglin, who recently returned to the Frohman management, will be seen in a comedy by W. Somerset Maugham, called "Caroline." Blanche Bates will begin her season early in October in a play which is being written for her by Mr. Maugham. Ann Murdock will appear early in August at the Lyceum Theater in "Please Help Emily," a comedy by H. H. Harwood, presented by arrangement with Selwyn and Company.

Ethel Barrymore will complete the season at the Lyceum in a comedy never before given on any stage. Otis Skinner is to have a new play written especially for him by Booth Tarkington. Julia Sanderson, Donald Brian, and Joseph Cawthorne will be sent on tour in "Sybil," following a brief engagement at the Empire. William Gillette will continue his farewell, appearing for a season of twenty weeks in a new play by an English author.

The Frohman Company will make two productions in conjunction with David Belasco, one of which will be the revival of a former success, modernized by Mr. Belasco. Among the other new plays whose rights the company controls and for producing which plans have not yet been perfected, are "Our Betters," by William Somerset Maugham; a drama by Henry Arthur Jones; "Remnant," a comedy by Dario Niccodemi and Michael Morton; plays by Hubert Henry Davies, Edward Sheldon, Augustus Thomas, and Harry James Smith, and musical comedies by H. B. Smith and Victor Jacobi, and Rennold Wolf, Channing Pollock, and Paul Rubens.

HENDERSON SCHOOL SCHOLARSHIP

The Henderson School of Oratory, of Aeolian Hall, is conducting a scholarship contest this month and will award to the young man or woman, who shows the highest aptitude for oratorical or dramatic work, a free scholarship to a one year's course, listed in the school's curriculum at $550. Elimination tests will be held daily by appointment until July 1, when the actual examination begins. The decision will be made on July 15.

The successful contestant will be guaranteed on graduation in June, 1917, either a position on the legitimate stage or on the teaching force of the school. Applications should be addressed Secretary, Henderson School of Oratory, Aeolian Hall, New York.

CLUB AIDS ACTORS' FUND

As a feature of its outing at Brighton Beach, Saturday, June 10, the Theater Assembly presented a check for $1,000 to Daniel Frohman, president of the Actors' Fund, as its contribution to the $1,000,000 endowment fund. The Theater Assembly is the largest theater club in the world, having a membership of over 1,500. Mrs. J. Christopher Marks is the president of the organization. Motion pictures of the club's outing are being shown this week at the Strand Theater.

NEW BARTHOLOMAE FARCE

The Shuberts have acquired a new farce by Philip Bartholomae, entitled "All Night Long." It will have an early production.

In the cast will be Madge Kennedy, Carlotta Monterey, Calvin Thomas, Maud O. Palmer, Allen Atwell and Albert Brown.

TO REMODEL THE HARRIS

The interior of the Harris Theater will be remodeled by Selwyn and Company during the Summer. The playhouse will be reopened for the new season early in August.

GIVE UP THE ASTOR

Cohan and Harris Transfer Lease of Theater to Shuberts and A. H. Woods

Cohan and Harris are transferring the lease of the Astor Theater, which they have managed for several seasons, to the Shuberts and A. H. Woods. The transaction will be consummated this week. The lease, which was taken over by Cohan and Harris from Wagenhals and Kemper at the reported rental of $60,000 a year, still has six years to run, with an option for an extension. It is said that Cohan and Harris will receive a bonus of $100,000 for their interest.

The reason reported for the transfer is that Cohan and Harris wish to concentrate their efforts upon the Candler Theater, which Sam H. Harris purchased outright last Winter.

UPHOLDS "DAMAGED GOODS"

After reading the manuscript of "Damaged Goods," Magistrate Frothingham, in the Morrisania Court, has discharged Samuel J. Healey, house manager of B. F. Keith's Bronx Theater, who had been charged with having violated the law in letting a child of thirteen years old witness the play. The Bronx Children's Society made the charge.

"After reading the play," said the magistrate, "I am forced to rule that, despite some objectionable features, it does not tend to impair the morals of such a child."

His action automatically dismissed the case against Robert Janette, resident manager of the theater, accused of violating the penal law barring immoral theatrical productions.

DORIS KEANE'S NEW PLAYS

Doris Keane, who has passed her three hundredth performance in "Romance" in London, has a new play by Edward Sheldon, in which she is planning to appear next season. Arnold Bennett is also at work on a play for her. Miss Keane recently appeared in E. Temple Thurston's drama, "Oliaya," at the Drury Lane Theater for the benefit of the Serbian sufferers. Several members of the British aristocracy and five attaches of the Spanish Embassy in London were seen in her support in this play.

MISS McINTYRE IN "CLAUDINE"

Molly McIntyre, who originated the role of Kitty Mackay in the play of that name, arrived last week from London on the American liner *Finland* to open in September in a French comic opera, entitled "Claudine." It will be Miss McIntyre's first appearance in a musical play.

ABORNS GET "PRINCESS PAT"

Milton and Sargent Aborn have effected an arrangement with John Cort, whereby they acquire certain territorial rights of "The Princess Pat." They will organize a company to present the operetta on tour, beginning in September.

MRS. FISKE TO TOUR

Mrs. Fiske will begin a tour of the principal cities next season in "Erstwhile Susan," opening in Boston in September. Her New York engagement at the Gaiety Theater was brought to an end last Saturday night.

PERFORM SHAW PLAY

Martia Leonard and her players at the Brookside Theater, Mount Kisco, N. Y., gave the first performance in America of George Bernard Shaw's "Don Juan in Hades" last Saturday afternoon. Prominent in the cast were Robert Hamilton, Algernon Tassis, Hooper Trask and Miss Leonard.

"MR. LAZARUS" FOR CHICAGO

Henry E. Dixey in "Mr. Lazarus," a comedy by Harriet Ford and Harvey O'Higgins, will open in Chicago at the Princess Theater for a Summer engagement, beginning Tuesday, June 20. The play, which was recently produced in New Haven, will be presented here early in the Fall.

ON THE RIALTO

ACTORS ALWAYS *COULD* WALK

Capt. William R. Bond, Jr., an actor, formerly with John Mason and others, writes THE MIRROR from Washington, D. C., of a walking trip he is taking from San Francisco to New York.

"I am engaged in the feat of walking from San Francisco to New York, via 1,500 miles in old Mexico, on a bet of $3,000. Conditions—150 days; start broke; go absolutely unarmed; ask for nothing; work forbidden; not permitted to sell anything. So far have come 5,300 miles in 115 days; registered in every town; weigh 158, same as I did on starting. Formerly with John Mason, Ben Hendricks, Eben Plympton, and others. Will win easy. Saw some European war service also. Will be in New York Tuesday."

CAPT. WILLIAM R. BOND, JR.

♠

We wonder if George M. Cohan ever heard of Miss Melissa Flagg, Flagg Street, Flaggstown, Arizona.

♠

Several English actors have sailed or are about to sail to join the colors. Guy Standing was perhaps the first of those well known in America to enlist. He joined the British navy at the beginning of the war. Vernon Castle enlisted this Spring in the aviation corps and is shortly to be sent to the front. George Relph, remembered here as the sleek swordsman in "Kismet" and as an exceptionally graceful Romeo in the David Chanler company's production of "Romeo and Juliet" last Winter, sailed June 3 to enlist in the army. Charles Cherry, who has been so long in this country that he is looked upon as an American actor, will leave shortly. He, too, will join the army. Rupert Harvey, who played with skill and imagination the part of Morita Jaeger, the revolutionary soldier in "The Weavers," and who is now appearing as the prison warden in "Justice," will sail as soon as the engagement of the Galsworthy play is brought to an end. Lionel Pape, who has been appearing in a leading part in "A Woman of No Importance," sailed for England last Saturday to do his "little bit," as he says, for his country. He expects to join the army.

♠

We are glad to welcome the Bald-Head Club of America as a new, powerful, and militant organization founded expressly for the patronization of musical comedies. Too long have bald-heads, unorganized, been subjected to the cheap and scurrilous wit of cartoonists and critics, though without their presence it is doubtful if musical plays, or "girl-and-music shows," as James Metcalfe so aptly terms them, could succeed. They have been as constant in attendance as they have been liberal in their spending, but their efforts have only been received in ridicule. Now, recognizing the fact that power lies in co-operation, they have organized into one prodigal body, with one aim—to enjoy the fatted calf from the front seats. Congressman P. Davis Oakey, of Hartford, Conn., has been elected president of the society.

The most recent activity of the Bald-Head Club was the purchase of all the front seats for the new Winter Garden show at the auction held last Tuesday noon. It is estimated that the organization will comprise 1,000,000 members by next season. If that is the case, no musical production, provided it has a sufficient number of shapely broilers, squabs, high-steppers and ponies, should hereafter of necessity seek the cold comfort of Cain's storehouse.

ACTRESS SUES HOTEL

MILWAUKEE (*Special*). — Jessie Busley, actress, has filed suit in the Circuit Court against the Wisconsin Hotel Realty Company to recover $2,650. It was alleged that on Dec. 12, 1915, the actress gave to the clerk at the hotel for safe keeping $100 in cash and jewelry valued at $2,550. When she sought to reclaim the valuables, she alleges, they had disappeared from the safety deposit vault. It is alleged that no effort whatever was made to find the jewelry and money, or to ascertain the person or persons who were responsible for the theft.

THE FIRST NIGHTER

"ZIEGFIELD FOLLIES OF 1916"

In Two Acts and Twenty-two Scenes. Book and Lyrics by George V. Hobart and Gene Buck. Music by Louis A. Hirsch, Jerome D. Kern, and David Stamper. Scenery by Joseph Urban. Staged by Ned Wayburn. Produced by F. Ziegfeld, Jr., at the New Amsterdam Theater, June 12.

Puck	Emma Haig
William Shakespeare	William Rock
George M. Cohan	Carl Randall
Follies Girl of 1907	Gertrude Scott
Follies Girl of 1908	Hazel Lewis
Follies Girl of 1909	Gladys Loftus
Follies Girl of 1910	Grace Jones
Follies Girl of 1911	May Carmen
Follies Girl of 1912	Tot Qualters
Follies Girl of 1913	Helen Barnes
Follies Girl of 1914	Gladys Feldman
Follies Girl of 1915	Evelyn Conway
Follies Girl of 1916	Allyn King
Marc Antony	Bernard Granville
A Roman Woman	Ethel Callahan
Julius Cæsar	Don Barclay
Ann Hathaway	Frances White
Othello	Bert Williams
Juliet	Ina Claire
Nurse	Justine Johnstone
Dancer	Ann Pennington
Comedienne	Fannie Brice
Slack Wire Artiste	Bird Millman

You may pay your fulsome tributes to Joseph Urban for the striking color contrasts and the imaginative designs of his settings; you may laud vociferously Cora McGeachy for the ingenuity of pattern and harmony of shade displayed in her costumes; you may recognize enthusiastically the ragtime airs of Messrs. Hirsch, Kern, and Stamper as belonging to the most approved "Follies" standard; you may even throw a bouquet—a meagre one though it appropriately be—to George V. Hobart, who supplied the quips and jests of the entertainment; you may pour billboardian praise upon the heads of the talented players who made up the cast—but, when all is said and done, it is to Florenz Ziegfeld, connoisseur of curves, that chief credit must be given for the success of the tenth anniversary production of his famous revue.

A chain is as strong as its weakest link, and a chain of successes like the "Ziegfeld Follies" finds its weakest link this year in an uninspired book and a reduction in the caliber of its principals. However, its chorus is unsurpassed. It is resplendent with youthful charm and beauty, and it will continue to carry the banner of Ziegfeld victoriously throughout the land. The tradition of beauty associated with a "Follies" chorus must be maintained, otherwise the production must suffer the brand of Cain.

Mr. Ziegfeld has carved a unique niche for himself in the theatrical hall of fame. He achieved a reputation in 1907 for presenting the prettiest chorus Broadway had probably ever seen. He has continued to add to that reputation since. Year after year he has selected his choruses with an eye to beauty comparable only to a Turkish Sultan, a Henry VIII, a Greuze, and a Nat Goodwin. Such men are rare and should be more deeply appreciated when they appear. The late George Edwardes had this remarkable gift of being able to discern beauty, and he built up a theater which became world wide as the training school for the mother of peers. Though Mr. Ziegfeld does not marry his girls off to dukes and lords, he has created a rival institution to the London Gaiety so far as charm of face and figure of these girls is concerned.

Where does he find them? We continually read reports that, owing to the irresistible lure of the screen, a dearth exists in the ranks of chorus girls. But Mr. Ziegfeld's rows are always well filled. The classes of 1914 and 1915 may be mowed down by the onslaughts of the movies and of matrimony, but a class of 1916, just as comely and efficient as its predecessors, rises to take their places. An Olive Thomas or a Kay Laurell may be missing, but we have instead a May Carmen and an Emma Haig. *Les reines sont mort, vive les reines.*

Just as the Russian Ballet depended upon its ensemble for its greatest triumphs, so does the "Follies" depend upon its squadrons of shapely sirens to carry it to a memorable success. We may laugh at the lugubrious humor of Bert Williams, we may enjoy the agile dancing of Carl Randall and Bernard Granville, we may be fascinated by the remarkable litheness and grace of Ann Pennington or the mimic power of Ina Claire, but, in the end, it is "the third on the left" or "the fourth from the right" that remains our most vivid impression of the production.

This anniversary production was characterized, as all "Follies" have been, by variety and novelty, by pomp and pageantry, by a kaleidoscope of striking features. Dancing was again the main ingredient. It seemed as if every one in the long and imposing list of names, from the diminutive Pennington to Bird Millman, who one-steps and tangoes on a wire with unusual recklessness and abandon, had some novel steps to perform.

Mr. Urban's settings were conceived in his most familiar mood, a mood in which he intersperses curtains representing woodlands, with scenes in which massive columns and stairways are set against a background of blue. His best setting was a representation of the banks of the Nile. Here he achieved a fine suggestion of desert flatness, over which a huge Sphinx slumbered in the distance.

In the twenty-two scenes presented, the events of the past year, which consumed the greatest newspaper space, were expressed in satire or burlesque. Frequently they were dull, as in the burlesques of Shakespearean plays that formed the greater part of the first act. Encouraged wrongly by the success of his "modern morality play," "Experience," Mr. Hobart attempted to symbolize the triumph of the "common people" over the "God of War." We cannot believe that he was subtly spoofing us with such an idealization of the common people. The significance of the common people in these glorious days of munitions makers and money-mad preparedness "patriots" requires a far abler satirist than Mr. Hobart. We should like to see Mr. Shaw take hold of this subject.

A scene representing recruiting on Broadway proved unutterably sad owing mostly to the labored efforts of one Don Barclay, as obvious a comedian as has come within our vision in many a moon.

The war came in for a brief scene, representing a naval battle in the North Sea. The exotic atmosphere of the Russian ballets was humorously suggested in an imitation of Nijinski by Bert Williams. Several notables of the front page were impersonated to the amusement of the audience. For instance, Sam B. Hardy was an imposing Lou-Tellegen—even to the bare throat and menacing rapier. Ina Claire presented an eternally weeping Jane Cowl, a Carmenesque Farrar, and a small-voiced Billie Burke, and the inimitable Fannie Brice offered the vampirish Theda Bara. T. R., Josephus, Bryan, and Villa were others represented.

Frances White sang a number of songs with a naive impudence which proved delightful. Her best number was that in which, appearing as Ann Hathaway, she sang of her constancy to William Shakespeare. William Rock demonstrated that Shakespeare was also a dancer of renown. W. C. Fields gave an amusing exhibition of juggling.

"DAS KONZERT"

Comedy in Three Acts by Hermann Bahr. Produced at the Bandbox Theater June 5, by Emanuel Reicher.

Gustav Heink, pianist	Emanuel Reicher
Marie, his wife	Grete Meyer
Dr. Franz Jura	Ludwig Koppee
Delfine, his wife	Hertha Schoenfeld
Eva Gerndl	Hedda Rieger
Pollinger	Emil Berla
Mrs. Pollinger	Marie Kirschner
Miss Wehner	Trude Ries
Miss Selma Meier	Kaethe Springer
Mrs. Garden	Gussi Fraenkel
Mrs. Claire Floderer	Grete Falk
Mrs. Dr. Kann	Lina Weingartner

The original German version of this famous comedy, "The Concert," in many minor details differs from the production made by Belasco, and while the latter's production left little to wish for and surpassed Mr. Reicher's in picturesque interest, the original is distinguished by a brilliancy of dialogue that few Frenchmen even, with their stress on this feature, have been able to attain, and much of which was lost in the translation. Mr. Reicher himself appears in the role of the famous pianist, in which playgoers learned to admire Ditrichstein. Reicher first appeared in the role in Berlin, and he introduces a lot of little touches, or *nuances*, which render him an attractive figure in the part despite a certain disadvantage as to age. Bahr in the original emphasizes the fact that the virtuoso loves his wife above every other woman and accepts the adulations of his romantic female pupils as an unavoidable part of his personal propaganda. He regards it as part of his profession to make love and be made love to.

Miss Grete Meyer makes the part of the wife stand out clearly beside that of the maestro. She looks upon the intrigues going on all around her with an air of amused and benevolent indulgence and plays with fine political finesse upon the receptive nature of her famous husband in the scenes of the second and third acts, where the quartette meet at the virtuoso's country lodge. Miss Hertha Schoenfeld was excellent in the part of the wife of Dr. Jura, who accompanied Heink on his romantic excursion, and the role of Dr. Jura, the husband who refuses to be jealous, was in the capable hands of Ludwig Koppee. Hedda Rieger, too, distinguished herself as Eva Gerndl, the girl who indiscreetly sends the telegram that causes all the trouble. Emil Berla was reliable, as usual, in the part originally played here in English by John W. Cope, and Marie Kirschner won approval as his wife, the keepers of the lodge. It is understood that the engagement will terminate on Saturday evening.

FRIARS REPEAT FROLIC

Concluding their two weeks' tour last Saturday, the Friars repeated their Frolic at the Hoppodrome last Saturday night for the benefit of the Actors' Fund. The big playhouse was packed for the occasion, and with every seat and programme sold approximately $10,000 was realized for the charity.

The entertainment was exactly the same as was given at the New Amsterdam. There were new faces here and there among the interlocutors of the minstrel show, notably those of Douglas Fairbanks and Buster Collier, who have returned to New York from conquests in Western films. The end men, who numbered among their ranks such noted jokesters as Neil O'Brien, Frank Tinney, Hap Ward, and Edward Garvie, kept the audience in good humor, preparatory to the performance of Mr. Cohan's Mexican musical satire of the active Mr. Villa. George M. Cohan and William Collier indulged in one of their popular "sidewalk conversations," in which they set at rest the rumors of a permanent separation. A group of song writers demonstrated in unison that it requires marked energy as well as a good memory to supply the public with popular songs. Albert Spalding played with admirable technique a Chopin nocturne and a plantation melody of his own entitled "Alabama," and R. L. Goldberg, Bud Fisher, and Bert Levy exhibited their virtuosity with the crayon.

During the performance William Collier sold at auction two copies of the programme containing the autograph signatures of the players. Chauncey Olcott paid $500 for the first copy and William B. Joyce took the other for $350. The money will go to the Actors' Fund.

On the tour, which carried them as far west as St. Louis, Mo., they gave twenty-one performances. The gross receipts were between $106,000 and $107,000, most of which will go to the Friars' building fund.

BLIND PUPILS GIVE PLAY

A performance of "The Rivals" given entirely by the blind children of the public schools took place last Friday evening at the Washington Irving High School. The production was the culmination of a course in dramatic instruction given by Miss Bessie C. Stagnott.

Many in the audience said they were not conscious of the fact that the performers were blind. They acted with as much naturalness and grace as any perfectly normal children might have been expected to do. Their parts had been copied from one volume of raised type of the play and learned and rehearsed during the regular school activities.

The proceeds of the performance are to be used to develop dramatic power and self-expression in blind children, to provide profitable recreation for them, to increase their facilities for reading, and give them in every possible way the opportunities that children with sight usually enjoy.

"OMAR" ENDS LONG TOUR

CHICAGO (*Special*). — Richard Walton Tully's play, "Omar, the Tentmaker," closed its long tour at the Garrick Theater last Saturday. Except for a four weeks' vacation last Summer in San Francisco, which was arranged in order to afford the members of the company a short holiday, "Omar" has toured for 126 consecutive weeks. During this period the total of 959 performances was piled up, and Guy Bates Post, star of the organization, is proud of the fact that he never missed a single performance during the three seasons. Another unusual fact in connection with the tour is that fourteen members of the company played their parts during the entire life of the play, and several of them also never missed a performance.

"Omar" made two trips to the Pacific Coast, and met with great favor in every city where it was shown. Altogether, it was presented in more than 250 cities in the United States and Canada, and nearly 50,000 miles were traveled by the company. During the past season alone 133 cities were visited, including an extensive tour of the Southern States.

Richard Walton Tully is planning to send "Omar" on tour again for a few weeks next Fall, after which he will present Mr. Post in a new play in New York.

DEATH OF JEAN WEBSTER

Mrs. Glenn Ford McKinney, known before her marriage as Jean Webster, author and playwright, died June 11 in the Sloane Hospital following the birth of a daughter on June 10.

Mrs. McKinney was best known as the author of "Daddy Long-Legs," which was dramatized and acted at the Gaiety Theater by Ruth Chatterton two years ago. In the past season Miss Chatterton starred in the piece with Henry Miller. The comedy is now being presented in London by Mr. Miller. She was also the author of "Dear Enemy," "Much Ado About Peter," "Just Patty," and other stories.

Mrs. McKinney, who was a niece of Mark Twain, was born here and was graduated from Vassar College in 1901. She was married to Mr. McKinney, a lawyer of 52 William Street, on September 7, 1915. In addition to her husband and infant daughter she is survived by her mother, Mrs. Charles L. Webster.

WARDE ON LECTURE TOUR

Frederick Warde, having completed the seven-reel picture of Shakespeare's "King Lear," will start on his annual tour of the Chautauquas on June 23. Mr. Warde's special lecture this season will be "Shakespeare and His Plays." Much of his time is booked in and around New York City and through New England.

ANOTHER PLAY BY MACK

A. H. Woods has acquired a new play from the pen of Willard Mack. It is entitled "Her Market Value" and will be produced next season. This will be the fifth new play by Mack to be presented in New York next year. Four of these will be given under the direction of A. H. Woods, while David Belasco will produce the fifth.

ACTORS' EQUITY ASSOCIATION

Society Pursuing Negotiations with Heads of Federated Labor—Many New Members

Members of the A. E. A. Are Most Earnestly Urged to Send in their Permanent Addresses to the Office of the Association

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, June 6, the following members were present: Francis Wilson, presiding; Messrs. Edwin Arden, George Arliss, Albert Bruning, Arthur Byron, Frank Craven, John Cope, Jefferson De Angelis, DeWitt C. Jennings, Howard Kyle, Bruce McRae, Grant Stewart, and John Westley.

New members elected:

Grace Ady	John A. Lorenz
Roy T. Beauchamp	Clara Louise Moores
Raymond Bond	Florence Oberle
Daisy Belmore	Leicester Parker
Agathea Brown	Joseph Rawley
Della Clarke	Helen Robinson
John Cossar	Harry Rose
Frank Deshon	Ruth Rose
Bessie De Vole	John Ravold
Nancy Duncan	Arthur Shirley
Annie Girard	Walter Siegfried
Richard A. Hale	Howard Sinclair
Mary Carman Haslam	Sylvia Starr
Nellie Holland	Francis J. Tyler
Warda Howard	Edwin E. Vickery
Kay Kendall	Bryant Washburn

Our office has been queried every day since the vote was taken in favor of joining the American Federation of Labor. The apparent object has been to learn if the A. E. A. has found itself in the midst of some kind of an ensuing cataclysm. Nothing whatever has happened to disturb our equanimity unless it be the strong and to a degree unexpected editorial support that has been given our movement by leading newspapers all over the country. It has fortified our courage and given added certainty to our footsteps.

With respect to the tenacious sentiments of professional dignity, we are impelled to reprint this passage from an editorial entitled "Actors and School Teachers," that has come to our notice, to wit: "It was an interesting coincidence that on the evening of the day when the actors held their meeting, two thousand New York public school teachers voted to carry forward an agitation among their fellow teachers for trade organization."

The teachers of Chicago are already allied with the A. F. L., we are informed.

The Publication Committee regrets exceedingly that the issuance of the June number of *Equity* has been delayed. Its complete transcript of the proceedings of the annual meeting should give it rare interest.

A committee comprising Messrs. Arden (chairman), Arliss, Craven, Kyle, and Stewart are revising our forms of contract with an eye to their simplification, so far as possible.

The theatrical year is ended, and therefore it is not surprising that the number of our candidates has lessened for the time being.

The final official step has been taken by which all members of the Actors' Society in good standing are admissible to the A. E. A. without additional cost for the period their paid-up dues to the society may cover. Life members of the A. S. of A. shall be welcomed as such to our association.

The fact is the founding of the Actors' Equity Association was nothing less than the rebirth of the Actors' Society.

Negotiations are being actively pursued in co-operation with the executive heads of the A. F. L. to the end that so-called legitimate actors, led by the A. E. A., may become allied with the Federation of Labor on equitable terms.

In due course of time the progress will be announced. Meanwhile we shall go on mediating disputes and persuading, so far as we can, all actors and managers to weigh their matters with honest scales.

BY ORDER OF THE COUNCIL.

DEATH OF ACTON DAVIES

Acton Davies, for twenty years dramatic critic of the New York *Evening Sun*, died in Lakeview Hospital, Chicago, on Monday afternoon, June 12. He had been ill for a week with rheumatism of the heart.

Mr. Davies was born in St. Johns, Quebec, in 1870. He entered newspaper work in 1890 on the *Evening Sun*, becoming dramatic critic of that paper three years later. He served as war correspondent for the *Evening Sun* in Cuba and Porto Rico during the Spanish-American War. Upon his resignation from the *Evening Sun*, two years ago, he was appointed dramatic critic of the New York *Tribune*. He held this post for a few months, resigning to travel in advance of Marie Dressler in "A Mix-Up." At the time of his death he was advance representative of H. H. Frazee's farce production, "Nothing But the Truth." He was the author of "Maude Adams, a Biography."

PHILLIPS TO PRODUCE PLAY

Thomas Phillips has accepted for production in September a new play by Helen Harrington. Pauline Lord, who has been playing the leading feminine role in "On Trial" on tour, will be seen in the principal part.

Florence LeClerq is to appear in "Thy Happy Ending," which is to be produced in New York in August.

WASHINGTON

Dizey's "Mr. Lazarus" Puts Him in a New Light—Powers's Time Extended

WASHINGTON, D. C. (*Special*).—Henry E. Dixey is the current week's offering at the Belasco, appearing in a new comedy by Harvey J. O'Higgins and Harriet Ford, entitled "Mr. Lazarus," which was received with extended favor by a large opening audience, with a pronounced welcome to the star of a strong personal nature. Mr. Dixey is seen in the title-role of a Western miner, returned "as from the dead" and a little uncertain as to his identity, centering a plot of whimsical humor and mystery. Into a human young love story of an impecunious artist and a little slavey of a New York lodging house, and against a background of greed and tyranny comes the character of Lazarus with a touch of the supernatural. Like some visitant from afar, he moves through the story; but who John Lazarus is, who plays Fate in this mystery plot is part of the suspense and surprise of the play. There has been no play that has given Mr. Dixey quite as curious and impressive a part or one with so wide a range of tenderness and humor. A talentedly clever supporting cast includes Florine Arnold, William T. Clark, Eva Le Gallienne, Marie Ascaraga, a young Spanish actress, and Tom Powers. Next week the premiere production of "Peace and Quiet," by Edwin Milton Royle, will be presented under the direction of Silvio Hein.

James T. Powers was induced by the Shuberts to remain another week at the Belasco in his new and successful farce, "Somebody's Luggage." It is seldom a new play here is accorded a second week.

This is "Flag Day" week, and Keith's will celebrate as a holiday period. Wednesday, the day of the preparedness parade, the matinee will not begin until 3 P. M. As a mark of its hospitable intent and as a boon to tired and hungry parade viewers, Manager Rollins has provided a buffet lunch of good things in the principal promenade lounge of the theater. A number of Washington merchants are contributing "goodies" under the instigation of Mr. Percy Patrick, acting in behalf of Keith's. Mr. Rollins plans to have all of the Keith artists and staff in line, and he is also arranging to present a valuable trophy to be given at the July 4 exercises.

Keith's current week's bill presents Louise Dresser, Searl Allan, Ed. Howard and company in "A Real Pal"; Neil Travers, Irene Douglas and company in "Meadow Brook Lane"; Anna Chandler in "All Original Ideas," "The Little Stranger," a race drama; Harry Clarke, Derkin's Dog and Monkey Circus, and the Novelties.

"Too Much Johnson," William Gillette's amusing farce-comedy, is an artistic presentation this week by the Poli Players at Poli's with this organization. A notable picturesque production was given under Harry Andrews's direction. A. H. Van Buren added another to his many successes in the role of Augustus Billings.

A. Paul Keith and Edward F. Albee, president and vice-president, respectively, of the Keith Circuit, were in the city during the past week looking over the interior Summer decorations of the Keith house, and planning a promising series of programmes for the Summer campaign.

Comedian James T. Powers appeared in a new role during the past week, that of instructor to Mrs. L. Stoddard Taylor, wife of the manager of the Belasco, demonstrating how to operate her new Kissel automobile.

The Quality Amusement company, a colored stock organization, presented last week to large audiences of color at the Howard Theater, Eugene Walters's "Fine Feathers." The bill for the current week, "The Man on the Box."

At the Lyceum is "The Jitney Girls." Harry La Van, Hebrew comedian, heads the new burlesque stock company.

JOHN T. WARDE.

BOSTON

"The Amber Empress," Operetta, Premiere Next Week—Breese in a New Play

BOSTON (*Special*).—Our season is not quite dead, after all. Messrs. Corey, Williams and Riter will produce at the Colonial, June 26, a new operetta, "The Amber Empress." The book is by Marcus C. Connelly, and the score by Zoel Parenteau. Percival Knight will have the leading comedy part, and others in the cast will be Irene Pavloska, a recruit from grand opera; Hugh Allan, who has likewise sung in opera, and John Daly Murphy, recently of "Erstwhile Susan."

"The Princess Pat," which was to have closed its season Saturday last, will instead continue at the Park Square indefinitely.

The Castle Square season will probably end with the production for the week of June 19 of Carlyles Moore's new play, which has been named "The Scapegoat." Edmund Breese has been engaged by John Craig to play the leading part, that of a financier who attempts to fasten the guilt of his own crimes upon one of the clerks of his bank. Mr. Moore has been here directing the rehearsals.

The two Frolics of the Friars at the Boston Opera House on June 7 brought receipts of over $10,000. The matinee house was slender, but the evening performance drew a large crowd. Frank Tinney and Will Rogers made the most pronounced individual hits of the day. As one of the preliminaries, Abbot George Cohan was presented with another American flag. Vincent Fetherston's little daughter made the presentation.

"The Old Homestead" is in the third week of its first Boston stock run, at the Castle Square.

This is the sixth week of an extremely prosperous season of the "Pops" at Symphony Hall. Monday was Boston College night, and Thursday will be German night. Ernest Schmidt has resumed the conductorship.

Henrietta Crosman in "Cousin Eleanor" is the headliner at Keith's.

FORREST IZARD.

TRENTON, N. J.

TRENTON, N. J. (*Special*).—There is no diminution in the patronage at the local Trent Theater for Miss Winifred St. Claire and her own stock company in the week's presentations of "The Misleading Lady," week June 5-10, winning greater crowds than ever before since the opening of the engagement seven weeks ago, and the members of the company coming in for greater success. William Mortimer gained an added following by virtue of his enactment of the role of Boney, the escaped lunatic, and Robert Le Sueur, Miss St. Claire's leading man, won a host of admirers for his work in the other main character. Others who won success were: John Todd, Frances Woodbury, Nola St. Claire, Bertha Allen, Leo Andrews, Frederick Lyle, Clifford Mack, Bennett Mercer, Lawrence Arnsman, Herbert Hayes, and H. Percy Meldon, the director, who made his first local appearance in "The Misleading Lady." At one performance Miss St. Claire had as her guests John Philip Sousa, Harry Askin, and R. H. Burnside, bandmaster, manager, and stage director, respectively, of the New York Hippodrome, who were passing through this city en route to Washington.

"Kick In," week June 12, after which "Jerry," with Miss St. Claire in Billie Burke's role.

FISHER.

ANGLIN'S "AS YOU LIKE IT"

ST. LOUIS (*Special*).—The Friars, headed by George Cohan, and presenting a cast of exclusively star actors, played two performances at the Olympic Saturday, June 3. The competition of the Preparedness Parade proved too much for the Frolicers in the afternoon, and a rather poor house greeted them, but at night the Olympic crowded them in back to within a few rows of the rear.

The event of the Shakespearean Tercentenery in St. Louis, Margaret Anglin's production of "As You Like It" in a fresco setting, found the weather too much for it, and the performances of Monday and Tuesday were canceled. That of Monday, however, was given Monday, June 12, but since the chairs in the amphitheater are contracted for by the Democratic Convention, that of Tuesday was given up. On both Monday and Tuesday, deluges of rain, sleet, and hail precluded any thought of out-of-doors theatricals, and by Wednesday evening the managers and Miss Anglin were desperate. But fortunately the clouds cleared away, and a young moon appeared to add to the natural beauty of the setting, and the performance went off per schedule. The most surprising thing about the performance is that every inflection of the voices could be heard in every seat in the natural amphitheater that confronts the stage, in spite of the fact that more than ten thousand seats are in use. Miss Anglin, Robert Mantell, Frederick Lewis, and Sidney Greenstreet distinguished themselves, while the other members of the cast proved entirely worthy. The May day revels, folk songs and dances of Shakespeare's day, followed the comedy, performed by local talent well schooled by skilled directors, was an interesting addition to the entertainment. "As You Like It" remained week June 12, with a matinee on Saturday.

HAGERMAN.

"THE DUMMY" AT HARTFORD

HARTFORD (*Special*).—The Poli Players presented "The Dummy" week June 5 before large audiences. It was well received. John Dilson did wonderfully well in the title-role, and was supported by little May Hughes as the kidnapped child. James Crane was an effective detective, and Enid May Jackson, although rather young for the part, did well as Mrs. Meredith. Cecil Lugrin apparently felt rather out of place, as Carl Jackson took the "villyun" role, but he did well, as did Mr. Jackson. Miss Faust and Claude Miller both deserve credit. Mr. Jackson and Miss Faust played opposite each other very well. Mr. Miller contributed the best comedy of the play in his interpretation of a French waiter. J. Irving White, J. Russell Webster, Frank Base, and Jerry Broderick are worthy of mention.

The Palace is sold out at practically every performance. The bill June 5-7 was headed by the Vivians. Another melodramatic Fox feature and Mutual Weekly were shown.

SEYMOUR WEMYSS SMITH.

ONE A WEEK IN ST. LOUIS

ST. LOUIS (*Special*).—The Park Theater this week is showing "Sweethearts," the Werber and Luescher production in which Christie MacDonald starred a few years ago, for the very first time in stock. Anne Bussert, Raymond Crane and Arthur Burckly play the leads. Ray Crane gets a world of fun out of his role, and adds friends to the host already won by his good work.

This is the first week of the Park's Summer season of one-production-a-week, since the dramatic company has closed during the hot weather, and the sister theater, the Shenandoah, is running a special season of feature films.

Week June 12, "Pretty Mrs. Smith," Morosco's Fritzi Scheff production, to be followed a week later in all probability by "The Fortune Teller." The company as constituted for the Summer is under the direction of Fred Bishop and includes the following principals: Anne Bussert, Ray Crane, Sarah Edwards, Arthur Burckly, Billy Kent, George Natanson, Meade Foster, Overton Moyle, Harry Fender, Josephine Dubois, Elva Rader, Bertha Black, and a chorus of forty.

HAGERMAN.

MORGANS, WHEELING, W. VA.

WHEELING, W. VA. (*Special*).—The Morgan Players, at Victoria, here made one of their strongest appeals in "The Rosary" week June 5. Edwin Moses played Father Kelly. Miss Virginia Duncan, engaged especially for the leading role, was excellent. Lois Blair and John Hammond took the laurel wreath as Skeeters and Lesura. Lillian Desmonde was very sweet as Kathleen. James McHugh played Kenward Wright, but was taken ill Tuesday evening and removed after the performance to the North Wheeling Hospital. His condition is serious. Charles Lewis, scenic artist of the company, jumped into his part and gave a creditable performance. Mr. Jack Morgan did the best work he has done since coming to Wheeling as Bruce Wilton.

Miss Duncan will play Mary Turner, and Mr. Morgan Joe Garson. Miss Desmonde, Aggie Lynch, and Mr. Hammond, Dick Gilder in "Within the Law" week June 12.

"DOC" WAGNER.

Ruth Robinson, leading woman of the Poli Players, Springfield, Mass., is meeting with great success, and has become a favorite with playgoers in that city.

NEW YORK THEATERS

NEW AMSTERDAM THEATRE W. 42nd St.
ZIEGFELD FOLLIES

ASTOR Broadway and 45th St. Evenings 8.10. Matinees Wednesday and Saturday at 2.10.
Cohan & Harris present
The Cohan Revue 1916
ALL STAR CAST
A musical crazy quilt, patched together and threaded with words and music.
By GEO. M. COHAN

NEW YORK THEATERS

BELASCO West 44th St., Evs. 8.30. Mats., Thursday and Saturday 2.30.
DAVID BELASCO presents
The Boomerang
"Booms laughter market."—Eve. Mail.
By Winchell Smith and Victor Mapes

HUDSON W. 44th St., near Bway. Evenings at 8.20. Matinees Wednesday & Saturday 2.20
OLIVER MOROSCO presents
The Cinderella Man
A new comedy
By Edward Childs Carpenter

ALBEE, MATHEWS, PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The Albee Stock company presented to usual crowded houses "Along Came Ruth," with the following cast: Berton Church, Ralph Remley, Lora Rogers, Lawrence Evart, Helen Reimer, Lynne Overman, Sydney Shields, Minor Watson, Eugene Revere, Stuart Beebe, Ida Stanhope and Nila Mac. "Kick In," week June 12.

The Godfrey Mathews Stock company presented "The Vampire," with an excellent cast, including Godfrey Mathews, Blanche Shirley, Josephine Cass, Laura Tintle, Arthur Mathews, Jack Lewis, Smythe Wallace, Chris Blew, and Edwin Dudley. Next week an unnamed play by a well known writer. Winifred Burke closed last week and is succeeded by Maude Earle.

APPLEGATE.

STOCK NOTES

Ethel Wright, who has done good service in placing plays successfully before New York playgoers, is "following the crowd," and has been engaged as the leading woman with a well-known stock company at Pittsfield, Mass.

Eugene Shakespeare closed with the Bainbridge Players, Minneapolis, May 13, having been juvenile man since May, 1915. He will spend the Summer at Superior and Lake Millicent, Wis.

The Alcine Players opened at the Crawford, at Wichita, Kan., last week for an indefinite engagement.

"Bobby" Sherman, of the Ginnavan Stock company, has changed the name of his new play to "The Roughneck Evangelist."

MARRIED

JOHN BAKER, stage carpenter with the Nancy Boyer company, and Berenice Causley, a non-professional, were married May 7 at Bay City, Mich.

ELOISE DE MONTFORD, stepdaughter of Maurice V. Samuels, playwright, and Norman D. Rose were married Saturday, June 10, in New York. She is a native of Chattanooga, Tenn., but has made her home in New York since the marriage of her mother to Mr. Samuels a year ago. Mr. Rose was a newspaper man in Cleveland, and is now in the publicity department of the Triangle Film Company.

DOROTHEA GRAY, whose last engagement was with "Don't Lie to Your Wife" the past season, was married May 20 at Leavenworth, Kan., to H. L. Miller, general manager of the Parker factory.

DIED

VANINI.—Detti Vanini, a prominent figure on the Austrian stage a number of years ago, is dead at the age of 102.

RALPH.—Richard Ralph, a veteran minstrel konwn as "Dick" Ralph, died at his home in Rockville Center, L. I., on June 2, of cancer, at the age of seventy-one years. He had lived in retirement for years appearing occasionally at local entertainments with his banjo.

SCHULTZE.—Mrs. Ida K. L. Schultze, a sister of Lillian Russell, the actress, died June 5, at the home of her daughter, Mrs. Everett P. Van Mater, 9 Courier Street, Rutherford, N. J., following an illness of several weeks.

BOYD.—Anna Boyd, who was the original Widow in Charles Hoyt's farce, "A Trip to Chinatown," died June 5, at her home, 350 West Twenty-third Street, following a long illness. She first appeared prominently in "Zig Zag," and later played in "Outlook" and "Hendrick Hudson." She acted in "A Trip to Chinatown" for two years at the Madison Square Theater, and three years later joined the forces of David Henderson, appearing in "Aladdin, Jr." Miss Boyd married Joseph Coyne, the comedian, and for a time retired from the stage. Later they were divorced. Her last appearance on the stage was in support of Mizzi Hajos in "Her Little Highness" at the Liberty Theater three years ago.

VOGRICH.—Max Vogrich, the composer and pianist, died June 10 in the Post-Graduate Hospital as the result of an operation. He had been ill ten days. Mr. Vogrich wrote many operas and symphonies which were performed in Europe, and for many years had been musical adviser for Schirmer's. He was sixty-four years old, and lived at 214 Riverside Drive. He leaves a widow.

SIMPSON.—Adah Simpson, wife of Carl G. Runyan, died at her home in Wilmington, O., June 3, after a year's illness. She was an actress of ingenue roles, and was twenty-three years old. Her last engagement was as Gertrude Myers in Lait and Raftery's "Help Wanted" company. Interment was at Sugar Grove Cemetery, Wilmington.

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JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"Home Week in Jersey City" was a great one at Keith's June 5-10 to S. R. O. at every performance, every one on the bill being a native. Norma Talmage was the picture star in "Going Straight." Frank Chapman, Walter Nugent, Joe Farley, and Billy Lyons did a clever singing and piano act. Owen Markey and Female Trio were a big hit, and Markey is a some "nut" actor. Charles Dunn is a good singer. The Usher Trio were excellent in comedy. James Corbley sang and danced nimbly. Joe Shugrue and Joe Wheian scored with chatter and songs. The Lester Trio, good burlesquers. Three O'Neill Sisters, song and dance. The Olympic Trio were clever athletes.

Manager Frank E. Henderson is running the only open-air resort here, where vaudeville is interspersed with pictures; business is good at the Jersey Airdome.

"Where Are My Children," picture attraction, at the Majestic, June 12-17.

All the moving picture houses are doing capacity business.

Palisades Park is doing tiptop business with its numerous outside attractions. Church and club parties run here are frequent.

Bayonne Amusement Park is doing fairly well, where dancing, cabaret, Dare Devil Schreyer, and outdoor amusements are being held.

WALTER C. SMITH.

MACON, GA.

MACON, GA. (*Special*).—Palace: "Snowbird," June 5; Geraldine Farrar in "Maria Rosa," June 6; "Sunshine Dad" and "The Snow Cure," June 7; "Civilization's Child," June 8; "Reclamation," June 9; "Alien Souls," June 10.

Princess: "Flirting" and "The Strange Case of Mary Page," June 5; "The Island of Surprise," June 6; "Social Pirates," "Virginia," "The Limousine Mystery," and "A Busted Honeymoon," June 7; "Love Triumphant" and "A Rough Night," June 8; "The Hare and the Tortoise," June 9; "Love and Brass Buttons," June 9; "The Wedding Guest," June 10.

Macon: "A Youth of Fortune," June 5; "The Primal Instinct," "Her Celluloid Hero," and "The Brave Hunter," June 6; "Schemers" and "Capture of Red Stanley," June 7; "Final Payment," "Bunch of Flivvers," and "Harmony in a Flat," June 8; "Unconventional Girl," "Villains and Violins," and "Storming the Trenches," June 9; "A Stage Villain," "Gambolling on the Green," and "The House with the Closed Shutters," June 10.

ANDREW OLIVER ORR.

"SIEGFRIED" IN INDIANAPOLIS

INDIANAPOLIS (*Special*). — Opening to-night, June 17, Indianapolis is to see and hear "Siegfried" in the Coliseum. The cast announced, together with the Metropolitan Opera House orchestra of 100 men, and Arthur Bodanzky, conductor, make an organization which, on the whole, has never been equalled in the musical history of Indianapolis. Its coming is under the local management of Ona B. Talbot. The Metropolitan Opera House technical director, Edward Siedle, will have entire charge of the mounting of the stage with sounding boards, scenery and costumes. Following is the cast:

Siegfried	Johannes Sembach
Mime	Albert Reiss
Der Wanderer	Carl Braun
Alberich	Otto Goritz
Fafner	Clarence Whitehill
Erda	Ernestine Schumann-Heink
Brunhilde	Johanna Gadski or Melanie Kurt
Waldvogel	Frieda Hempel
Conductor	Arthur Bodanzky

CHICAGO

Plans for One Night Stands in the Central States—New Houses

CHICAGO, ILL., June 15 (*Special*).—James Wingfield, of the Central States Circuit, says that the line of attractions to be seen in the big one-night stands of the Middle West next season surpasses any list that has toured this section in recent years. Mr. Wingfield views the coming season as one sure to be very successful not only for the travelling show but for the local theater.

Among the attractions which are to be seen in the Wingfield territory next season are: "Bird of Paradise," "Alone at Last," "It Pays to Advertise," "A Pair of Queens," "Experience," "Hit-the-Trail Holiday," Boston English Opera company in "Martha," Henry W. Savage's "Pom Pom" with Mitzi Hajos (which opens at the Illinois Theater in Chicago in the Fall), "A World of Pleasure," "Very Good Eddie," "Katinka," "Justice," "Everywoman," "Fair and Warmer," Fiske O'Hara, W. B. Patton in "Lazy Bill," Al. G. Fields Minstrels, Neil O'Brien's Minstrels, "Silk Stockings," two companies in "Freckles," "Old Kentucky," which is being put out by Rowland, Clifford and Gatts, opening in Racine, Wis., August 13; two companies in "The Natural Law," "Grausttark," which is being put out by Gaskell, MacVitty and Gatts; Kibble's "Uncle Tom's Cabin," two companies in "The Shepherd of the Hills" (one sent out by Gaskill and MacVitty and the other by E. C. Wilson); "The House of a Thousand Candles," and "The Prince of Sweden," being sent out by C. S. Primrose; two companies in "What Happened to Charlie," being sent out by Kilroy and Britton; "Peck's Bad Boy," being sent out by Charles W. Brenner; the Jack Bessey Stock company, Grace Baird in repertoire, under the management of Plumb and Compton, etc., etc.

Among the new houses to be ready next season in the Central States territory are a new house at Tippecanoe City, Ohio, which opens in September; the new Lincoln Theater at Decatur, Ill., and the new Orpheum at Galesburg, Ill., which will play vaudeville on Thursday, Friday, Saturday and Sunday of each week, leaving the other dates open for travelling attractions.

The Mid-West Theatrical Managers' Association met here June 10-12.

In addition to attractions playing the Central States circuit, Chicago will contribute importantly to the new international circuit. Rowland and Clifford will send out "My Mother's Rosary," Johnny Bernero will offer "The Little Girl that God Forgot," Robert Sherman will send out "The Girl Without a Chance" (and will have two more companies in the one-night stands), Halton Powell will provide "Broadway After Dark," "Where the River Shannon Flows," and "Step Lively." The American Production company will furnish "Which One Shall I Marry?" and Frank A. P. Gazzola will have attractions not yet announced.

In addition to these Chicago will send out several one-night stand attractions which play Stair and Havlin Central States and other time without being identified with any of them, such as J. Harvey Orr's "Million Dollar Doll," Halton Powell's "Henpecked Henry," C. Jay Smith's attractions, etc., etc.

I. M. Weingarden and Izzy Herk are the chief burlesque producers of Chicago and will have out half a dozen shows at least.

Sam Thall, head of the tabloid department of the Western Vaudeville Managers' Association, started laying out routes for tabloids this week, and fifteen of such shows were penciled in for openings next Fall, three in September, three in October and others later. The shows favored are four of the Friedlander shows, four of the Boyle Woolfolk shows, four of the E. P. Churchill shows, T. Dwight Pepple's All-Girl Revue, and two more Woolfolk shows ("Junior Follies," and "Six Little Wives" (which get partial routes—time not played the past season. The limit of the association was raised to $1,000 and railroads with the understanding that the shows are to be "worth it."

Frederick Hatton and Richard Bennett left Chicago last week for Los Angeles, Cal., where the latter will act in the former's play, "Upstairs and Down," which is to be produced by Oliver Morosco.

Jay Barnes, the Oliver Morosco publicity man, is here to boom "So Long Letty" at the Olympic and to find a home for "Canary Cottage," which is said to be a great deal more vulgar than "Letty" ever dared to be.

The Friars' Frolic took in something like $8,000 at the Auditorium. The street parade, in which the Friars and the Strollers took part, was a subject of five days' talk in professional circles, the Chicago club making a splendid showing.

Plays of the week:

Garrick: "Omar, the Tentmaker," a success almost every place else, failed in Chicago. The show remained two weeks without awakening any interest. "Nothing But the Truth," which opened very successfully at the Princess, was moved to the Garrick this week. This play is said to be owned by H. H. Frazee and "Broncho Billy" Anderson.

Power's: "Mavourneen," with Peggy O'Neil, ended its engagement Saturday night, and the event also marked the closing of the company. It will be seen on Broadway next season. Most of the cast seen here were re-engaged. Powers is now dark.

Cohan's Grand: May Irwin, who has been very prominent in suffragette affairs in Chicago recently, continues with "33 Washington Square," playing to satisfactory business, though not capacity.

Cort: "A Pair of Queens" runs on merrily.

Olympic: "So Long Letty" continues to draw.

Palace: "A World of Pleasure" still plays to capacity.

Colonial: "Treasure Island" opened last week.

Chicago: "Experience" is in its last week.

Illinois: Montgomery and Stone ended a long run last week in "Chin Chin."

Columbia: Dav Marion's "World of Frolics" is attracting capacity business.

Covent Garden, in Chicago, was to have opened on Thursday night of last week. In fact, an audience completely filling the balcony and two-thirds of the down stairs gathered and heard the organ and saw a few reels of pictures after Henry Myers, the promoter, had broken the news that the house was not ready to open, stating that a wagon load of material failed to arrive. The fact was that everything was ready but the play, "The Land of Evermore," which was not in condition for opening. It is a very large playhouse which Myers spent three years in promoting and building.

The La Salle Theater, at La Salle, Ill., has changed hands. It is now owned by Trerard and Brown, who have arranged with the Central States Circuit for traveling attractions, and will play vaudeville part of the time.

E. E. MEREDITH.

Frank Howe, Jr.

PLAYS

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SAN FRANCISCO

SAN FRANCISCO (*Special*).—Burt Wesner, Edmond Lowe, and James Corrigan, local favorites, will be found in the ranks of the company with Maud Fulton in "The Brats" soon to be seen at the Cort. Louis Bennison, also a local favorite, has been receiving an ovation nightly at the Cort in "The Unchastened Woman."

"Oh, I Say!" is in its last week at the Columbia, and June 18 a film, "The Argonauts of California," will be seen.

The Alcazar has Mary Boland and Forest Stanley for the last week in "The Real Thing."

Emily Stevens in "The Unchastened Woman" is in the last week at the Cort, and June 11 "The Brats" was seen starring Maude Fulton.

The Orpheum has a good bill, including Eleonora de Cisneros, Fay, Two Coleis and Fay, Wallace and Hughston, Embs and Alton, and holdovers.

A. T. BARNETT.

STEIN'S ABSOLUTELY GUARANTEED MAKE-UP

MIRROR'S LONDON LETTER

"Hamlet" at Elsinore Castle is Denmark's Tercentenary Tribute—"The Black Sheep" Has a New York Situation—Josie Collins P. D. in "Happy Day"

BY BEVERLY BRUX.

LONDON, June 11 (*Special to* THE DRAMATIC MIRROR).—New York playgoers remember Josie Collins's Tilly in "Alone at Last," which met with much emphatic approval at the Shubert. How she left the cast and the rumors that she was standing for the movies for five figures with a dollar mark is a memory. Then you heard she was over here. She is in "The Happy Day" as the prima donna, and more of "The Happy Day" further on.

Did Shakespeare ever visit Denmark? When you read or see "Hamlet" you are sure that the Bard must have been among the Danes at some time. Whether he was or not, Denmark is going to honor him. The London *Chronicle* says that country has hit upon an original method of celebrating the tercentenary. The Danish Authors' Society proposes, in the beginning of July, to give a performance of "Hamlet" at the Castle of Elsinore, the scene of the Hamlet legend. The existing Kronborg Castle is, of course, many centuries later than any date that can possibly be assigned to the historic Hamlet—if, indeed, there was ever such a person. On the other hand it has been argued with some plausibility that Shakespeare may have had Kronborg Castle in his mind when he wrote the play, for it had certainly been visited by some of his fellow actors, and possibly by himself. An address is to be delivered, on the occasion of the performance, by some Danish scholar. A piece of old Danish music, which has been discovered in the British Museum, will also be performed. If one is simply looking for trouble without getting into it, one can be accommodated by going to the Kingway, where they are playing "Ye Gods." It is by Messrs. Stephen Robert and Eric Hudson. Trouble begins in the first act and continues to the final curtain, and the audience goes out exclaiming Ye Gods!

The recent returns from America are Sir Herbert Tree, Cyril Maude and daughter, Miss Laura Comte and Mrs. Pat Campbell. You know, of course, that Sir Herbert has secured for His Majesty's the successful American play, "The Gold Lover," for which he paid down on account of fees the largest sum ever known in such a case 1,000 pounds. Miss Comte will take a well-earned rest after her engagement with Sir Johnson Forbes-Robertson.

Sir George Alexander will make his reappearance at the St. James's in a revival of "Bella Donna," which had so long a run at the same theater five years ago. The decision to revive Mr. James Bernard Fagan's clever piece was probably influenced by the fact that Mrs. Patrick Campbell has returned from her American tour and is again available for the title-role. Mr. Athol Stuart is another of the original cast who has been engaged, while the company will be made up by Mr. Leon Quartermaine, Mr. Dawson Milward, Mr. Geoffrey Douglas, Mr. Warwick Ward, Mr. Alfred Harris, Miss Gwendolen Floyd, and Miss Norma Whalley.

Mystery still clusters about the title, "Fishpingie," which Mr. Frederick Harrison is producing at the Haymarket. The name belongs to a butler who exercises a dominant influence in the country house of Sir Geoffrey Pomfret, where the action takes place. The former part will be played by Mr. Henry Ainley, and Mr. Allan Aynesworth will be the baronet, while for the role of Lady Pomfret the services of Miss Marion Terry have been secured. Other parts have been assigned to Mr. Cyril Raymond, Mr. Reginald Bach, Mr. Harold French, Mr. Randle Ayrton, Miss Doris Lytton, and Miss Colette O'Neil.

"On Trial," another American play, that has reached goal, is running well at King's Theater, Hammersmith, where it started the last week in May. And "Florodora"—you can't forget it—is filling the Dalston Theater Hammersmith, just as it filled the houses in old New York in days now in the back yonder.

"The Black Sheep of the Family," at the Theater Royal, has a New York situation, *sic*.

The "Black Sheep of the family" goes to New York where, however he sinks to the lowest depths of poverty. The turning point in the downward path is reached when he rescues a wealthy young philanthropist named Loyale Dare from a gang of New York "toughs," whom they, with a view to securing a heavy ransom for her release, have made a prisoner. She apprehends that Ralph Smith—as he calls himself—is an English gentleman "down on his luck," and the girl's earnest appeal that he should return to his own country, and later join the brave fellows who were fighting the enemy, he finds irresistible.

It is interesting to hear that Mr. Granville Barker is writing a play round Stevenson's and Lloyd Osbourne's "The Wrong Box."

In "The Happy Day"—the new musical play at Daly's—Mr. Seymour Hicks and Mr. Paul Rubens amble very gently from the well-worn track toward the Viennese encampment, in "The Happy Day," for instance, there is embedded a comic idea of genuine merit. It is the idea around which Gogol wrote that masterpiece of Russian comedy, "The Inspector-General." Mr. Huntley is an old Autolycus in tweeds who is taken for the Inspector-General by the officials of a tiny State. He takes the terrified officials' bribes; appears in State at a gala performance, and generally fools officialdom to the top of its bent.

The Amusement Tax, in force from May 15, reminds one that in Scotland, less than a century ago, it was usual for dancers to catch their partners beforehand. Lord Cockburn tells us in his "Memorials" that in the dancing halls of George Square no couple could dance without a ticket, whose number corresponded with his partner's. If the ticket had marked upon it, say for a country dance, 3—5, the holder had to place himself in the third dance, fifth from the top, opposite the lady whose ticket corresponded. "Woe on the poor girl," says Cockburn, "who, with ticket 2—7, was found opposite a youth marked 5—9! It was flirting without a license."

Possibly the new tax on amusements would be more productive if a proclamation, issued by Queen Anne against theatrical deadheads, were still enforced. This stipulated that "no Persons shall come into a Playhouse without paying the prices established for their respective Places." It was further laid down that "no Person of what Quality soever Presume to go behind the Scenes, or come upon the Stage, either before or during the Acting of any Play. . . . If any Persons whatsoever shall disobey this Our Known Pleasure and Command, We shall proceed against them as Contemners of our Royal Authority, and Disturbers of the Publick Peace."

It has been suggested that late arrivals in theaters would be good subjects for taxation. Mr. George Graves has a way of his own for dealing with them. He was once singing a song in a musical comedy when a showily-dressed party of six entered the stalls very late, and much upset the other stallholders as they made their way noisily to their seats. The comedian regarded the latecomers with scorn for a moment or two, then, turning to a brother actor, he said in a stage whisper, "The tooting express has just arrived!"

CHANGE AND CLOSE, SCRANTON

SCRANTON, PA. (*Special*). — "Lena Rivers" was the attraction at the Academy, by the Poli Players, week June 5, to excellent business. Mae Desmond, in the title-role, was never seen to better advantages, adding another success to her already large list. Gus Forbes was an exceedingly capable Durward Belmont. Stewart E. Wilson, as John Junior, was unusually good, while Helen Gillingwater gave a finished performance of Granny Nichols. Edith Winchester, as Mrs. Graham, and Edouard D'Oize, as Henry Graham, were excellent. The remainder of the cast gave adequate support. The staging, under the direction of Augustin Glassmire, was all that could be desired. The scenery was very realistic, and was heartily applauded. "The Call of the North" for week June 12.

Morton L. Stevens, the popular comedian of the Poli Stock company, has resigned, and, after a short rest, will join the "movie" forces. Helen Gillingwater, a former member of the company, has rejoined much to the delight of her many friends. Edouard D'Oize, who scored a brilliant success in his portrayal of the character of Shylock in "The Merchant of Venice," will become a permanent member of the company.

The vaudeville season at the Poli closed June 17, and the Poli Stock company close their Spring season at the same time at the Academy, and move over to the Poli, for their Summer season, opening with "Sinners." Among the plays to be given are: "The Eternal Magdalene," "Rolling Stones," "The Angelus," "Old Kentucky," and "Othello."

C. B. DERMAN.

HERBERT IN THE BAY STATE

PITTSFIELD, MASS. (*Special*). — Mr. W. H. Hickey, who lately has taken over the management of the Union Square Theater, gave Pittsfield an unusual musical treat week June 1. Victor Herbert and his famous orchestra visits few cities outside of New York city, and Mr. Hickey should be complimented for bringing such a splendid organization to the city. It was a pity that the audiences were so small, but what they lacked in numbers they made up in appreciation; matinee and evening performances were given, at which both selections from Herbert operas and the older composers were rendered. Maude Klotz and John Finnegan, the celebrated Irish tenor, were soloists, and were well received.

L. A. E.

FROLICS, ET AL, BUFFALO

BUFFALO, N. Y. (*Special*).—The Friars, at the Majestic, gave a clever performance, which delighted and gained shekels for the cause June 6. The entertainment was better than their last visit, or that of the Lambs.

Cecil Cunningham, the singing comedienne, divided head line honors with Harry Green and company at Shea's, June 5-10. Miss Cunningham put her selected list of songs over in a selected way. Jack Donahue and Alice Marion Stewart in "Him and Her," enlivened matters greatly.

Harry Hastings's Big Show, with Dan Coleman as chief funmaker, was the attraction for the Gayety's patrons June 5-10.

J. W. BARKER.

MILWAUKEE'S SUMMER SEASON

MILWAUKEE (*Special*). — Mr. Mark Lea and Miss Babe Griffin return to the stock company, playing burlesque at the Empress. Good houses greeted the week's opening performance and generous applause showed the audience to be delighted with the old-time favorites. The playhouse, which formerly had been considered a "hoodoo," now appears to be firmly established under the painstaking and business-like management of Mr. Walter Scott. His genial courtesy and hospitality insures good attendance.

A dramatic sketch entitled "The Siege of Verdun" is being rehearsed under direction of Mr. Allwyn King, preparatory to being launched on the vaudeville stage.

The Majestic Theater has closed its vaudeville season, and is now playing feature movies. The Davidson has also completed its legitimate season, and has reverted to movies for the Summer.

The Alhambra, Milwaukee's largest moving picture theater, has assumed its Summer attire. Mr. George W. Fischer, manager, is to be complimented on its appearance.

The Crystal continues its Summer vaudeville to surprisingly good houses. The Orpheum also is playing continuous vaudeville to good houses.

The Little Theater, under the direction of Mrs. Edith Adams Stewart, produced three short dramatic sketches written by Milwaukee authors recently. The titles were "A Life Sentence," "Dream's End," and "Strike." The performances are well given and well attended.

The Wisconsin Players, a local organization, recently played Shakespeare's "Mid Summer Night's Dream" three successive nights to fair audiences.

A fire destroying almost a quarter of a block in the downtown district, was stopped when it reached the Alhambra Theater, and only slightly damaged the same.

The Gayety playing burlesque, has not yet announced the closing date of its season.

Barnes's Circus played here two successive days with the usual circus crowds. Jess Willard, the pugilist, was the main attraction.

The Majestic is playing "God's Country and the Woman."

The Davidson will soon play a return engagement of "The Birth of a Nation." The movie has played Milwaukee fourteen weeks during the past season, "and still they go."

Charlie Chaplin in "The Floor Walker" is playing a return engagement at the Butterfly. This film has had almost a month's run in the local movie houses.

J. A. KISS.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

UNION HILL PREMIER

"For the Man She Loved," by Carl Mason, Tried Out by the Keith Players

"For the Man She Loved," from the pen of Carl Mason, was presented for the first time on any stage by the Keith Players, Union Hill, N. J., June 5-10. The new play is a cleverly conceived drama in three acts. Suspense is maintained throughout the play, the action moving consistently forward to a climax unexpected and ingeniously contrived. The comedy incorporated into the play depends largely for its success upon the audiences' knowledge of present day "motion picture stars" of whom mention is frequently made. "For the Man She Loved" is too ambitious an effort, however, for forced comedy of this sort. Mr. Mason is author of "The Other Wife," which was also produced here recently.

Here the plot: Billy Worthington is convicted and imprisoned for embezzling the funds of his father's firm. The father disowns him and even aids the prosecution in order to make an example of his son. Mary Ballard, in love with Billy, secures his pardon and young Worthington is released. Anxious to effect a reconciliation, Mary brings him to his father's home. Col. Worthington, however, is obdurate, still believing his son guilty and refusing to recognize him. Angry words follow the father's denunciation and they quarrel. After having informed Mary, to whom he was greatly attached, that he was going to change his will in the morning because of her marriage with his son, the Colonel is murdered. He had intended to make Mary his heiress. Mary being the last person seen with the Colonel is suspected, arrested, and finally subjected to the "third degree" to which she succumbs, signing the confession. Meanwhile "Blonde Mabel," a notorious character, is arrested as a pickpocket. It develops that James Harris, partner of the late Colonel Worthington, is responsible for her downfall. She pleads with him to go her bond and he refuses. Suddenly she accuses him of the murder of Worthington, his partner. Harris admits his guilt and unsuccessfully attempts to kill Mable. Mary is released and it all ends happily even for the reporter and Maggie Maloney around whom the comedy in the play is woven.

The entire cast gave excellent performances, particularly Frederick Webber as Col. Worthington, Virginia Howell as, Blonde Mabel, and Jack Roseleigh as Billy Worthington. J. J. Hyland as Chief of Police scored an individual success with his role. Ann MacDonald as Mary Ballard played unusually well. Others were Frank Armstrong, Charles C. Wilson, Dudley Barrington, Clare Evans, Jess Pringle, Mildred Florence, Joseph Lawrence and Arthur Mack. The play was produced under the immediate direction of W. C. Masson. G.

WORCESTER, MASS., "SPRING MAID"

WORCESTER, MASS. (*Special*).—The Poli Musical Players presented Christie McDonald's success, "The Spring Maid," as their second week's offering at Poli's Elm Street Theater, June 5-10. Eva Olivotti made a magnetic little Princess Bozena and sang and danced with much vim. James McElhern again scored as Roland, while the work of Harlan P. Briggs as Spaetling, and dashing Dixie Blair as Ursula, found much favor with the audience. Edna Temple made a sweet Annamiri and George Tallman played with accustomed force the role of Baron Rudi. Edward Basse was the Prince Aladar to the life. Others in the cast including William Pruette, Gertie Florence and the big chorus did excellent work. The painstaking work of Stage Director Edward P. Temple showed itself throughout the production. Week June 12-17, "The Chocolate Soldier."

The company is finding much favor with Worcester music lovers, and Manager Frank Whitbeck has every occasion to be pleased with the results of his labors.

FRANK HANSON ORDWAY.

A MICHIGAN FAVORITE

LANSING, MICH. (*Special*).—Miss Nancy Boyer has just completed a four weeks' engagement in Bay City, and opened a six weeks' engagement in Lansing, which, owing to excellent business looks like an indefinite run. Miss Boyer is a popular favorite all through Michigan and at every performance is the recipient of social consideration. Supporting Miss Boyer are Corda Davy, Freda Tymerson, Grace Raymond, Catherine Kirby, Bernice Baker, Walter Davis, Jimmie Brown, Walter Robertson, William McCarthy, John Baker, Henry Testa, and Billy Wells. Mr. Henry Testa is stage director and Will J. Donnelly manager.

Next season Miss Boyer will depart from repertoire and stock and be seen in a new play, over the International Circuit, now being written for her by a well-known playwright.

Plaza: William S. Hart in "Hell's Hinges"; Keystone comedy, "His Wife and Auto Trouble." Crowded houses.

Orpheum: Harry Morey and Dorothy Kelly in "The Law Decides," June 4-6. Capacity houses.

MISS LEOLA SPENCER.

"FRIEND MARTHA," FIRST TIME

ROCHESTER, N. Y. (*Special*).—Week June 12, the Players gave for the first time on any stage a new four act Quaker comedy called "Friend Martha," written by Edward Peple, the author of "A Pair of Sixes," with Miss Oza Waldron as Martha.

The Friars Frolic at the Lyceum June 6. Our impression of the Frolic is Frank Tinney in "white face;" Cohan & Collier, Irving Berlin, singing, and Will Rogers and his politic-patter.

The Manhattan Players offered "Seven Keys to Baldpate" at the Lyceum week June 5 with Reginald Denny as the author; Olive Wyndham as Mary Norton; Ernest Cossart as the hermit, and Alice Butler as Mrs. Rhodes. James T. Galloway and John H. Lee played the same roles they played in the same play last Summer. Ethel Wilson had her first opportunity of the season to give a very clever performance of Myra Thornhill. The part is a striking one, but gained speed as played by Miss Wilson. Mayme Taylor, Robert M. Middlemass, Boyd Clark, Ben Connelly, Frank Gerbrach, James Spottswood and N. Murray Taylor completed the cast.

"Alias Jimmy Valentine," as played by the excellent Temple Players at the Temple Theater week June 5, proved that time has dealt gently with this first of all crook plays. Carl Anthony won special praise as Jimmy by his splendid characterization. Grace Huff, Robert Homans as the detective, and Miss Eddie Boyd were others who were praised. The augmented cast included Ralph Kline, Forrest Orr, Edwin Evans, Ralph Locke, Harry Reynolds, S. K. Fried, Robert McClung, Georgia Woodthorpe, Doris and Joseph Eaton, two talented children especially engaged for the week; Franklyn Hurleigh, a Rochester actor; Harry Cooper and Louis James. Week June 12, "Excuse Me," first time in Rochester for three years.

LEFFINGWELL.

A RECOLLECTION OF THE TERCENTENARY.

Katherine of "Taming of the Shrew" Placing a Wreath on Shakespeare.

Miss Alice Fleming, who was leading lady of the Henry Davis Stock company, Grand Opera House, Pittsburgh (closed for the season), is here seen placing a wreath on the statue of William Shakespeare, in front of the Carnegie Institute of Technology, Pittsburgh, during the Shakespeare Tercentenary in Pittsburgh. Miss Fleming is seen in the costume of Katherine in "The Taming of the Shrew," which the Harry Davis Players gave for the week in honor of Shakespeare's Tercentenary. THE MIRROR is indebted to Mr. Tunis F. Dean for this picture.

BROOKLYN FOR STOCK?

Stock managers who are looking for a field for their business will be interested—perhaps—in the following letter to the Editor of the MIRROR:

"I have just read that Leah Winston is at liberty, and so I would like to make one more appeal for a stock company with Leah Winston as leading woman—here in Brooklyn. There is always much talk of 'giving the people what they want'—well, Brooklynites want a stock company, but to whom can they appeal for one? Would it not be possible for you to suggest Brooklyn to some manager who is looking for a good stock city? ADA E. O'NEIL."

INDIANAPOLIS HAS A STOCK

INDIANAPOLIS (*Special*).—The MacLean-Rollens Players opened in stock for the Summer—the first stock this city has had for several years—at the Lyric, June 12. Ted MacLean is the director and Jack Rollens the leading man. Both were favorites in stock at the Majestic Theater when that house was the home of legitimate stock organizations. Miss Genevieve Lee is the leading woman. She is a California girl, who has been a stock star in Los Angeles, Salt Lake City, Detroit, and other cities. Others in the company who are known here will include Frank Dare, Jim Fulton and Irma Streack.

KEITH'S BRONX, LAST WEEK

For their forty-first and last week of the second stock season, the B. F. Keith Bronx Stock company presented Henry Hamilton's adaptation of "Carmen." The joyous and dizzying and almost vulgar figure of Carmen was exceedingly well drawn by Frances McGrath, who infused full earnestness and fire in every phase of the character. Albert E. Veese was a particularly fine Don Jose. His portrayal was outlined and colored with forethought and minuteness and pictured with an easy grace. Geraldine Sloan contributed an excellent bit as a witch and also appeared as Zara. This young actress bears watching. Walter Marshall gave a characteristically able performance of Lucas Mendez and Edmund Abbey, Albert Gebhardt, Luella Morey and Roma Lauri played their parts with just the right appreciation of their requirements. Fred C. House, David Hewitt, William Seele, Theodore Hammerstein, Margaret Fielding, May Kelly, Cleo Hoffman and Sadie Mack completed the cast. All week long the Bronx Players were forced to respond to countless curtain calls and many floral gifts were presented to the favorites.

Credit without stint is due Director Roland G. Edwards and his able stage manager, Russell Parker, for their unceasing efforts and splendid achievements. Several offers have been made to Mr. Edwards to organize a stock company of his own and it is most likely that he will accept the Canadian offer opening there early in July. In the meantime with Luella Morey, Frances McGrath and Albert Gebhardt he will apear in vaudeville for a few weeks opening at the Royal Theater in the Bronx week June 19. Unlimited praise is also due Treasurer Fred Wagner for his untaxable patience and radiating good fellowship.

IDA C. MALCOMSON.

PRINCESS CLOSES IN DES MOINES

DES MOINES, IA. (*Special*).—The Princess Players closed their season at the Princess May 27, in a blaze of glory. This has been by far the best and most prosperous season of any since Elbert & Getchell opened this popular playhouse, and the management and players are deserving of credit for the great number of high-class productions produced here, and the Princess ranks as one of the greatest stock houses in the country.

Fay Bainter, the popular little leading woman for two seasons, goes to New York for rehearsals in a big production. Six of the members of the company will return next season, Director and Mrs. Morrison, Robert Hyman, leading man, and Wm. Forestelle and Arthur Young, who are returning for their third season, and Wm. J. Mack, assistant director. B. F. Elbert is in New York signing for the remainder of the company for next season. Des Moines predicts great things for Fay Bainter.

A. KAHN.

HAZEL BURGESS ON THE WAY

Hazel Burgess and friends are motoring along the Florida coast "for to see" and enjoying the ocean breezes and land sights. They passed through West Palm Beach June 5 on their way to Miami. From there, elsewhere some more and so on.

"STRONGHEART" BY MEEHANS

FALL RIVER, MASS. (*Special*).—"Strongheart," that wonderfully successful play by William C. DeMille, was presented by John Meehan Players for their sixth week of Summer stock, at the Savoy, week June 5-10. "Strongheart," with its thrilling football scene, its virile picture of college life, its touches of high society life and, withal, the most dramatic characterization of the modern, educated, up-to-date Indian that the American stage has ever known!

And there was an added local interest in this particular presentation of "Strongheart" in the fact that the football team which participates in the play's thrilling second act is composed of the pick of the Durfee and Tech teams that put up that never-to-be-forgotten battle on Alumini field last Thanksgiving Day. It's as fine a bunch of young huskies as ever Robert Edeson himself played with and if there was anything lacking in that thrilling second act, it was not their fault. Several new people made their first appearance with the company June 5. John Meehan as Strongheart gave a strong and well balanced characterization of the character, and well deserved the many curtain calls he received. Laura Arnold gave an excellent portrayal of Dorothy Nelson. Esther Howard was good as Molly, while the Frank Nelson of Harry La Cour was well done. Henry Duggan made his first appearance with the company, and made a very good impression in the part of Buckley. Roy Briant, Edward Clayton and Nat Manhan also made their first appearance with the company. Doan Borup, was good as Thorne, Bernard Steele played Sanders. John M. Washburne, Tom Whyte, C. A. Bickford, Louis Wolford, Miss Belle D'Arcy, Maud Blair and Lillian Cullen completed a very strong cast. The football team was composed of members of the Durfee and Technical High Schools. Director Bernard Steele is deserving of great credit for one of the best productions of the season. Fred Wolf, Louis Wolford and Nicholas Yellenti deserve a word of praise for the fine stage effects. Good performance, large attendance. "The Little Millionaire." June 12-17.

Mrs. Pauline H. Boyle closed her engagement as manager of the Meehan Players, May 30, to the regret of her friends, and returned to New York. Mrs. Boyle made a host of friends during her short stay, and is well versed in the theatrical business. J. Fred Miller, one time manager of the Wright Huntington Stock company, and at present manager of the Newport Rhode Island Opera House, has been engaged as manager of the John Meehan Players. Mr. Miller has had great experience and is the right man for the place. W. F. GEE.

"MISLEADING LADY" IN SYRACUSE

SYRACUSE, N. Y. (*Special*).—Another success; these two words heartily indorse the sentiments of everyone in the crowded house at the Empire at the opening of the performance of the "Misleading Lady," June 5. The play is scheduled for an excellent showing, both in class of production rendered, and box office receipts. Mr. Wilcox as Jack Craigen showed to advantage and played the role with his usual skill and ability. Miss Gombel as the "happy girl" takes the role admirably, of course, because she has only to portray her inner self. Do not let this distract, however, from her ability as an actress. Mr. Lowe has his first opportunity since the opening of the season as "Boney" and his characterization of the lunatic was without fault. The remainder of the cast supported the leading characters in their usual pleasing manner.

FREDERICK E. NORTON.

WILKES LAND IN BUTTE

BUTTE, MONT. (*Special*).—The Wilkes Players, headed by Ernest Wilkes and Manager A. S. Hatfield, arrived May 31 from Spokane to begin their engagement in stock at the Empire Theater. There are 15 members in the company, including Harry J. Leland, Jeanne Mai and others who were in the former Wilkes Stock company in Butte; Miss Marta Oatman, one of the best-known leading women among the theatrical profession in the West, and Ralph Cloninger, who will take leading parts and juvenile characters. "Alias Jimmie Valentine" opened June 4. Ernest Wilkes is authority that a home for the Wilkes Players will be built here in the near future.

CHAS. W. LANE.

"THE OUTCAST" IN SEATTLE

SEATTLE (*Special*).—The Wilkes Players at the Orpheum appeared in "The Outcast" May 28-June 3, which was well presented in every way before houses averaging fair business. Phoebe Hunt in the title role sustained the role with skill and fidelity, and Norman Hackett as Goeffrey gave a good delineation of the part. Louise Langdon, Antoinette Crawford, Fanchon Everhart, Richard Vivian, George Rand and Frank Bonner gave good support. The same company, in "Naughty Rebecca," June 4-10. The Wilkes Players have maintained a high standard of work during the past season, and their popularity is well established among playgoers in this city.

BENJAMIN F. MESSERVEY.

Hartsook Photo, S. F., L. A.
EDMUND LOWE,
Morosco's Leading Man in Stock in Los Angeles.

Edmund Lowe, leading man of Morosco's Stock company has proven very popular on the Coast, and is watched with keen interest by the local theater patrons. Mr. Morosco, it is said, intends to take him to New York next season.

NEBRASKA UV. TALENT

LINCOLN, NEB. (*Special*).—Two years ago the school of Fine Arts was established at Nebraska with the dramatic department as an integral part. Miss H. Alice Howell, who had previously been at the head of the elocution department took charge of the new work. Twenty-two private and public performances of "Believe Me Xantippe" speak for the excellence of the work under her direction. This is undoubtedly the longest run any plan has had at the hands of amateurs.

Out of justice to the man who did more than any one else to make this play a success it should be said of Mr. Maurice Clark as does the *Nebraska State Journal*, "He reminds one of Willie Collier in the refinement of his methods," while the Omaha *World-Herald* adds, "His easy stage presence and poise and clear-cut enunciation combine to give his work a decided air of professionalism." Mr. Clark appeared as the lead in "Ghosts" and "The Melting Pot." He carried important roles in "Monsieur Beaucaire," "The Man of the Hour," and "Jeanne D'Arc." Aside from his work on the stage, his playwrighting is bringing him fame. Several vaudeville sketches from his hands are working in various parts of the country. In addition, he wrote the musical comedy, "The Knight of the Nymphs," which won the Kosmet Klub prize and was successfully produced in the spring.

Late last season the senior class produced Gerhardt Hauptman's "The Sunken Bell" under Miss Howell's direction. Other performances of the season of lesser note were Zangwill's "The Melting Pot," George Broadhurst's "The Man of the Hour," Henrik Ibsen's "Ghosts," and Clyde Fitch's "The Girl With Green Eyes." To close the season, plans were laid to do honor to the Bard of Avon by the production of "Twelfth Night." Because of the limited amount of time and the fact that most of the people were working in the pageant, "The Gate City," produced June 5-6, this part of the programme had to be carried over till Fall.

Nebraska University has its own theater where all the conventions of the stage are observed. The actors here learn all the workings of the play and in a measure supplement the work of the class room as few other schools are equipped to do. Some of the former students are now in practical work. Miss Tamzon Manker has spent the last two years in stock in the Middle West. Misses Julia Nagle, Eva MacNamara, and Marion Breece have all played heavy parts with great success. Mr. Harry Melick's work is known on both sides of the Atlantic. Many of the present students have stock engagements for the summer. The school has produced plays of note and players who will be noted.

"UNCLE TOM" AT OMAHA

OMAHA (*Special*).—North Bros. Stock company, at the Krug, played to two big houses Sunday, June 4, with "Uncle Tom's Cabin" and received flattering newspaper notices on the bill. Mr. "Sport" North played Tom, Genevieve Russel Eliza. This company is gaining in popularity every week and Mr. North and Miss Russel's receptions amount to ovations and very often they are called on for speeches. Ralph Moody, Roy Hilliard, Robert Grandi and Ruth Kackly are popular members. Week June 11, "Too Much Married."

Edward Lynch and Associate Players are offering "Inside the Lines," week June 12.

ESTHER P. NEWMAN.

BLEECKER'S NEW FACES, ALBANY

ALBANY, N. Y. (*Special*).—For the sixth week of the remarkably successful engagement of the Bleecker Stock Players at Harmanus Bleecker Hall June 5-10, a highly satisfactory production of Clyde Fitch's "Girls," was presented to the customary packed houses the entire week. The new ingenue, Miss Doris Moore, made her initial appearance with the company and gave a delightful interpretation of the role of "Violet." Miss Sue MacManamy was nicely cast as Pamela Gordon, and scored a well deserved success. Edward Everett Horton made an excellent Edgar Holt, and Miss Frances Murdoch won great favor as the old maid with ambitions for the concert stage. Howard Shoppe was seen to splendid advantage and his work added considerably to the success of the performance. Others in the cast who were notably capable were Arthur Vinton, Frank Jamison, Jack Matthews, Jerome Kennedy, John B. Litel, Grace Hayle, and Blanche Glennon, the latter being another new member of the company this week. Potash and Perlmutter will be the offering next week.

Miss Blanche Glennon who made her first appearance with the Bleecker Players this week is the wife of Charles Greenstone, the popular treasurer of Harmanus Bleecker Hall.

GEORGE W. HERBICK.

REARRANGED AT HARTFORD

HARTFORD, CONN. (*Special*).—The cast of the new Poli Players in Hartford, Conn. is one of the strongest ever assembled. George J. Elmore is the managing director, Claude Miller, stage director, J. Russell Webster, stage manager. James L. Crane and Enid May Jackson head the company. Others in the cast are Cecil Lugren, J. Irving White, John Dilson, Carl Jackson, Frank Base, Jerry Broderick, Miss Ninnita Bristow. Miss Gilberta Faust, Miss Virginia Zollman, Baby Hughes.

Mr. Crane is the son of Dr. Crane, newspaper specialist, and the nephew of Digby Bell. Miss Jackson was formerly leading lady at the Grand Opera House, Brooklyn, N. Y., playing opposite Sidney Ayres. Mr. Dilson, Mr. Jackson and Mr. Broderick came from the Poli Stock at New Haven. Mr. White, formerly of Oliver Morosco's forces, played here with the Elton-Winslow company, and Miss Bristow, the ingenue, is an actress of unusual ability, formerly from W. A. Brady's attractions, the entire company and theater is under the management of George J. Elmore, formerly manager Lexington Players, Hammerstein's Opera House, and the Warburton Theater, Yonkers, N. Y. Business very good and the efforts to please are appreciated by the Hartford theatergoers.

SEYMOUR WEMYSS SMITH.

"KICK IN" BIG AT PITTSFIELD

PITTSFIELD, MASS. (*Special*).—Pittsfield theater-goers understand and appreciate the fact that the Colonial Players are giving them the best of plays on the market, but it took "Kick In"—Colonial Theater—week May 29, to make them realize that the Glodstein Bros., had brought to Pittsfield a stock company of unusual merit.

Miss Ruth Gates as Molly Hewes, was most sympathetic and held interest, and Mr. William H. Sullivan made of Chick Hewes an admirable man. A cardinal point of the entire performance was the work of Miss Natalie Perry as Myrtle Sylvester, superbly done. Byron Alden was acceptable as Charley Cary; Marie Reels, a delightful Mrs. Halloram. Mr. Bentley as Old Tom, accomplished the best work of his engagement thus far and Miss Doris Hardy, especially engaged for the part of Memphis Bessie, seemed to enjoy it as much as the audience. "The Road to Happiness" week June 12.

L. A. E.

BRYANT PLAYERS, PITTSBURGH

PITTSBURGH, PA. (*Special*).—The Marguerite Bryant Players at the Lyceum, presented "Thorns and Orange Blossoms" at the Lyceum week June 5. Marguerite Bryant portrayed the role of Lady Violet to advantage, and Edward LaRenz made a good Lord Ryers. Charles Kramer carried off the comedy honors of the piece as the drummer from Chicago. Stanley Price's Oscar Carstone was well done, and he made the role about as villainous as was possible. Mrs. Ed McHugh was cast to advantage as the Dowager, the other support including Matt McHugh, Nell Walker, etc. "The Little Girl That He Forgot," June 12-17.

D. JAY FACKINER.

OLIVER STOCK IN A NOVELTY

Otis Oliver, who with his stock company, are playing a successful season of stock at the Majestic Theater, Dubuque, Ia., invites his audience on the stage after a performance to participate in an informal dance—this new venture recently was a decided success—when members of the company together with a large crowd from the audience, enjoyed a half-hour recreation after the regular performance. This will be repeated every Friday night through the stock season. Box seats as prizes were offered to the best dancers.

BONESTELLES QUIT BUFFALO

BUFFALO (*Special*).—"The Passing of the Third Floor Back," presented by the Bonestelle company, at the Star, June 5-10, was most creditable and worthy. Week June 12 was the final week of the Bonestelle company's engagement at the Star, the company going from here to Detroit for the rest of the Summer. "My Lady's Dress" was given last week.

J. W. BARKER.

ALBERT S. VEES
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WEST—NORTHWEST

SPOKANE, WASH. (*Special*).—Auditorium: Otis Skinner in "Cock o' the Walk" played to big business May 31. The supporting company was exceptionally capable. May Robson in "The Making Over of Mrs. Matt," June 14.

Pantages: Two singles carried off the honors. They were Mae Curtis, "the personality girl," and Charles F. Semon, "the long, narrow fellow." Others: Petticoat Minstrels, Monsieur Thalero's Animal Show, the Three Rianos, and Elwell and Kenyon.

Hippodrome: The first week of Ackermans-Harris vaudeville proved a magnet to local theatergoers. The house opend May 27 under the management of Tom R. Conlon. The programme was changed June 1, and included the following: The Aki and company, Jane O'Roard, Broderick O'Farrell and company, Gordon, Mossman and Vance, Vincent and Cunningham, Damon and Lawrence, and the Three Musical Stewarts.

Strand: Weston and company and Mr. and Mrs. Wallace topped good bill. Others: Demar Sisters Ben Smith, the Three Links, Burns Brothers and company, Seymour's Happy Family, Box Car Duo, Ethel Glazier, and the Lerados.

American: After a highly successful thirty weeks' run, the Ernest Wilkes Stock Players have left the American, and have opened a Summer engagement in Butte. Before leaving Mr. Wilkes said his company probably will reopen here on Labor Day. Those who went to Butte, besides Manager Hatfield and Mr. Wilkes, are Martha Oatman, Ralph Clonginger, Jeanne Mai, Pat Sheridan Thomas Sullivan, Chester Warner, and Harry J. Leland. Other members of the company who left for various destinations are Louis von Wiethoff, who is playing the title-role in "Rip Van Winkle," with the Seattle company this week; Evelyn Duncan, who returns to her home in Los Angeles; C. MacLean Savage, who has gone to New York, and Miss Effie Ober, who went to Salt Lake. The company was joined here by Mr. and Mrs. Guy Hitner, who have been in Seattle since the opening of the stock company there.

Spokane theatergoers are gratified to learn that Helen MacKellar's work in New York has been recognized to such an extent that she has been chosen for John Drew's leading woman next Fall. Miss MacKellar made her debut in a home talent production in Spokane eight years ago. She later married George MacQuarrie, who is to appear in a Broadway production under Selwyn and Company.

ROBERT S. PHILLIPS.

DENVER (*Special*).—Chrystal Herne closed her engagement at the Denham with "The Marriage of Kitty," May 28-June 3, in which she showed herself as much at home in comedy as in emotional drama. The week of June 4 was signalized by Manager Woodward's first Denver appearance behind the footlights, when he acted the role of the hermit in "Seven Keys to Baldpate." On openings night, at the close of the first act, he was presented by John Halliday on behalf of the company with a large floral horseshoe. This is the second offering of this play at the Denham. Eva Lang returned to Denver June 4 for a Summer engagement, but on account of illness will be unable to appear for two weeks. "The Conspiracy" and "Arizona" to follow. Vera Finlay, Carl Daintree, and Mrs. Deshon have returned to the cast. The first annual closing of the Woodward-Sisk School of Acting was held at the Denham Thursday afternoon, June 1. Betty Garth, a graduate of the school, was pleasing as the newspaper woman in "Seven Keys to Baldpate."

It was fitting that the Orpheum should close week May 29, with Grace La Rue, whose unusual art will linger in the memory until the opening of a new season. The past year has been successful from every viewpoint.

The Lakeside Casino Theater opened June 11 with a musical comedy company headed by Dorothy Maynard and Joseph W. Herbert in "Sweethearts." Ira Hards is the producing director. The following are promised for a twelve weeks season: "The Spring Maid," "Naughty Marietta," "The Lilac Domino," "The Firefly," "Adele," "Madame Modiste," "The Pink Lady," "The Only Girl," "Fantana," "The Waltz Dream," and "Madame Sherry."

Henry W. Graham, stage carpenter at the Denham, recently drove a six-cylinder Lozier from Kansas City to Denver with a formal message from Mayor Edwards to Mayor Speer.

FREDERICK D. ANDERSON.

SEATTLE (*Special*).—The attraction at the Moore was May Robson in "The Making Over of Mrs. Matt," May 28-31, and in "The Rejuvenation of Aunt Mary," matinee, May 30, in both of which Miss Robson was given a cordial reception. The attendance averaged good business. The audiences thoroughly enjoyed the performances.

Hippodrome: Rosini Trio and vaudeville. Pantages: The Melodyphiends and vaudeville. Palace Hip: Vaudeville. Oak: The Three Ellies and vaudeville. Motion pictures at the Alhambra, Coliseum, Class A, Clemmer, Liberty, Rex, Strand and other houses. The general attendance at the theaters is showing a great improvement, reflecting growing activity in commercial and industrial lines.

BENJAMIN F. MESSERVEY.

RICHMOND ON THE JAMES

RICHMOND, VA. (*Special*).—Price Players Pick Comedy, by Edgar Selwyn, delighted large audiences at the Academy of Music week June 5-10, matinees June 7-10 in "Nearly Married." This is the sixth week here for the Price Players, and all of the players are gaining popularity nightly. Richard Dix, the leading man of the Price Players, is acting as Harry Lindsay opposite him is the charming leading woman, Catherine Proctor, in the role of Betty Lindsay. Other principals in the talented organization have good parts, including Viola Leach, Louis Haines, W. A. Whitecar, Helen Tracy, and others.

We are glad to welcome Mr. Shields back as manager of the Strand, after a short absence.

All of the picture houses here report excellent business.

NEAL AND MCCONNELL.

GRAND OPERA, BRONX OPERA HOUSE

"Cavalleria Rusticana" and "I Pagliacci" for the first half and "Faust" for the latter part were the offerings of the first week of the Abern Grand Opera company's extended season at the Bronx Opera House week of June 5. Good patronage and a fine appreciation of the splendid efforts of this organization continue to mark all performances. Bettina Freeman, Salvator Giordano, Fausto Castellani, Roberto Vicilone, Alma Stafford, Grace Baum, Marie Louise Riggers, Louis D'Angelo, Richard Bunn, Louis Derman, Helena Morrill, Giuseppi Agostini, George Shields, Fritzi von Busing, and Jack Gold make up the alternating casts. "The Bohemian Girl" for the next and last week.

KANSAS CITY

KANSAS CITY (*Special*). — Empress (Daniel McCoy, manager): The bill for the week end June 3 was rather long on quantity, but short on quality. Cyril Smith in songs from grand opera to ragtime was, perhaps, the best offering. William Jay and his Five Piano Girls made a favorable impression, then counteracted it by forcing a half dozen encores. The bill opening Sunday, June 4 veered to the other extreme and every act scored. "The Boarding School Girls," a musical farce, carrying special scenery and featuring Toumey Allen was a great hit. Miss Allen easily heads all "camp" comediennes. The Dorn Sisters wore many stunning costumes in their song and dance numbers, and the Alvas in a similar offering shared their popularity. The Flying Lameys, sensational trapeze act; Kittie Flynn, a ragtime singer of individuality, and the Morocco Six, Arabian Whirlwind Tumblers, were also on the bill.

Globe (Cyrus Jacobs, manager): "A Letter from Home," an interesting one-act playlet, featuring Thomas P. Jackson topped the bill. Curzon Sisters and Lavier, aerialists, and Angell Hallo and Angell, three pretty young women in a singing and dancing turn, were other pleasing acts. "An Inside Job," a sketch replete with thrills, humor, and pathos, presented by Belle Barchus and company June 5. Morris Golden, comedy violinist, and Gilmore and Castle, blackface comedians, singers and dancers are other good numbers on the bill, which also includes Six Galvins, cyclists; Herschel, poet of the piano, and McIylar and Hamilton.

Electric Park (John McGuire, manager): Heisen's "Follies de Vogue," dine and dance, has caught the public fancy and putting on a clever show. Ferullo's Band continues to please music lovers. The pool and beach are always filled.

Fairmount (Sam Benjamin, manager): A musical revue, headed by Earl Flynn and Nettie McLaughlin, clever vaudeville artists, is the latest feature to be introduced at this resort. Patrons find other amusement in the balloon races, Hiner's American Legion Band, the beach, and the Feature Film Company. Willis-Wood: Billie Burke in "Gloria's Romance" (motion picture), and Anita Stewart in "The Suspect." Business good. Royal: Frank Losee in "The Evil Thereof" and Fannie Ward in "The Gutter Magdalene." Capacity crowds always.

Regent: Mollie King in "Fate's Boomerang," and Margaret Snow in "His Great Triumph." Feature films.

Convention Hall (L. W. Shouse, manager): Genevieve Zielinski, prima donna; M. Boguslawski, pianist, and Francois Boucher, violinist, in a benefit concert. Indications point to a capacity audience in the big hall week June 5. Miss Zielinski is a product of the Polish settlement on the West Side, and the concert is in fulfillment of a promise made to the Sisters at St. Margaret's Hospital by the little girl that she would some day come back a "big singer" and give them a benefit concert.

Earl Stewart, the popular manager of the Shubert Theater, has gone to Chicago to act as company manager for Al. Jolson's "Robinson Crusoe, Jr.," during its Summer run in the Windy City.

Pauline Saxon, an unusually clever character comedienne who bills herself the "Sis Hopkins of Vaudeville," was compelled to cancel her time at the Globe Theater last week on account of the sudden death of her mother in Lawrence, Mass. Miss Saxon released all of her Western bookings and returned East. Her place on the bill at the Globe was taken by Moe Ashton.

J. R. MCCLERRY.

PITTSBURGH LIKES THIS SORT

PITTSBURGH (*Special*).—The Edition de Luxe Playlet company offered two playlets at the Schenley week June 5, "Too Much Married" and "Heirs at Law." Graham Velsey and Ainsworth Arnold were seen to excellent advantage in the first named. Edith Helena and Domenico Russo, who proved great favorites with the Abern Opera company at the Alvin, gave the garden scene from "Faust" and also a scene from "Carmen." Gilbert C. Friar was an able accompanist. Motion pictures were also a feature of the bill. This triple form of entertainment, entirely new to Pittsburgh audiences, is proving extremely popular at the Schenley, and the result is capacity audiences.

The Philo-Dramatists held their second annual banquet at Hotel Schenley June 3. The speakers were William Poel, of England; Charles M. Bregg, of the *Gazette Times*; W. J. Bahmer, George Seibel, Dr. Percival Eaton, and Professor Alan Davis.

Ringling Brothers tented in Pittsburgh June 5-7, this being the first time a circus was ever given three days here. The Academy has opened as a cinema house. "Ramona" is in its third week at the Pitt, and, judging from the patronage, will remain for some time.

"Believe Me, Xantippe," was seen at the Alvin, June 9, 10, by an amateur company, the Bachelors' Club. The annual productions of this organization are well patronized, the proceeds going to the Milk and Ice Fund.

Nellie V. Nichols was the headliner at the New Davis, June 5-10. Among others on the bill being Charles E. Evans and company in "A Forgotten Combination," Kelly and Wilder, and Orville Stamm. Mazie King, headliner, June 12-17.

D. JAY FACKINER.

BELFAST ON THE PENOBSCOT

BELFAST, ME. (*Special*).—Colonial: "The Miller's Daughter)" (local), June 7. George Davis company in vaudeville June 8-10. "Mid-Summer Night's Dream" (local), June 15.

Walter J. Clifford, who has managed the Opera House for thirteen years, has given up his lease. After repairs, the house will open under the management of William B. Williamson, who conducts several theaters in Augusta and at several shore resorts. Mr. and Mrs. Thomas E. Shea have opened their cottage at Bayside, Me.

FRED T. CHASE.

MAUDE ADAMS' OMAHA DATES

OMAHA (*Special*).—Maude Adams will be seen at the Brandeis Theater, June 20, 21, when she will give three performances of "The Little Minister."

ESTHER P. NEWMAN.

STEIN'S

ABSOLUTELY GUARANTEED

MAKE-UP

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Minneapolis 12-14, St. Paul 15-17, Sioux City, Ia., 19, Omaha, Neb., 20-21, Lincoln 22, St. Joseph, Mo., 23, Des Moines, Ia., 24.

BLINN, Holbrook (Margaret Anglin and H. B. Harris Est.): N.Y.C. April 24—indef.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

BURIED Treasure (Cohan and Harris): Atlantic City, N. J., 19-24.

CHEATING Cheaters (A. H. Woods): Boston 19—indef.

CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—indef.

EXPERIENCE (Wm. Elliott): Chgo. May 28-June 17.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HOBSON'S Choice (Messrs. Shubert): Chgo. April 24—indef.

IRWIN, May: Chgo. May 14—indef.

JUSTICE (Corey-Williams-Ritter): N.Y.C. April 3—indef.

NOTHING But the Truth (H. H. Frazee): Chgo. 9—indef.

OMAR the Tentamaker (Tully and Buckland): Chgo. May 29—indef.

PAIR of Queens (H. H. Frazee): Chgo. April 30—indef.

ROBSON, May: Spokane, Wash., 14, Missoula, Mont., 15, Butte, 16, Bozeman 17, Billings 19, Bismarck, N. D., 20, Fargo 21, Minneapolis, Minn., 22-24 Duluth 26-27, Hancock, Mich., 28-29, Calumet 30-31.

SKINNER, Otis (Chas. Frohman, Inc.): St. Paul 12-14, Minneapolis 15-17, Hancock, Mich. 19, Calumet 20, Marquette 21, Ishpeming 22, Escanaba 23, Menominee 24.

STARR, Frances (David Belasco): Atlantic City, N. J., 12-17.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. May 15—indef.

TREASURE Island (Chas. Hopkins): Chgo. 5—indef.

WASHINGTON Square Players: N.Y.C. Oct. 14—indef.

TRAVELING STOCK

BESSEY, Jack: South Bend, Ind., 12-25.

LEWIS, Wm. F.: Doniklan, Neb., 12-17.

OPERA AND MUSIC

ABORN Opera Co. (Messrs. Aborn): N.Y.C. May 8-June 17.

AMBER Empress (Corey-Williams-Ritter): New Haven, Conn., 19-21.

COHAN Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9—indef.

FIELDS, Lew (Messrs. Shubert): N.Y.C. May 20—indef.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.

MOLLY O (John Cort): Chgo. N.Y.C. May 20—indef.

ROBIN Hood (De Koven Opera Co.): Hamilton, Ont., Can., 14, Petersboro 15, Belleville 16, Kingston 17, Brockville 19, Ottowa 20-21.

SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.

VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.

WORLD of Pleasure (Messrs. Shubert) Chgo. May 17—indef.

ZIEGFELD Follies of 1916 Florenz Ziegfeld): N.Y.C. 12—indef.

CIRCUS

BARNES, Al. G.: Watertown, Wis., 14, Oshkosh 15, Fond-du-Lac 16, Princeton 17.

BARNUM and Bailey: Worcester, Mass., 14, Fall River 15, New Bedford 16, Woonsocket, R. I., 17.

BUFFALO Bill and 101 Ranch: Boston 12-17.

COOP and Lent: Londonville, O., 14, Sharon, Pa., 16, Oil City 17.

GENTRY Brothers: Cleveland 12-21.

HAGENBECK-Wallace: Dunkirk, N. Y., 14, Conneaut, O., 15, Greenville 16, Ravenna, 17.

RINGLING Brothers: Harrisburg, Pa., 14, Reading 15, Easton 16, Allentown 17.

TEXAS Bill's Wild West: Keen Valley, N. Y., 14, Westport 15, Essex 16, Danamora 17.

LETTER LIST

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Men

Bell, Leo C., William Belmore, A. Bournazel, Ted Brackett, Willis Browne, Basil Buck, Mr. Burkell, Gus Byron.

Campbell, Wayne, Gilbert Clayton, Francis Conlon.

Dingle, Charles, Charles Durnall, Frank Durand.

Fenwick, Harry, Arthur Forrest.

Guarro, C.

Hare, George, Henry Hicks, Charles Hiny.

Kavanaugh, Michael, Percy Kilbride.

Lampe, William, Eugene La Rue, Jack Parrish Lorayne, Robert Lowe, Hugo Lutgens, George Lyman.

McCullough, Carl D., Jerry Morton.

O'Connor, Herbert.

Paulding, Frederick, Sidney Powell.

Quilter, Dick.

Ratcliffe, Rauland J., William Reddick, Jack Rigney, R. Robson, J. L. Roderiquez.

Sage, Percy, Carl Schaefer, William F. Scheller, Page Spencer, Lewis Stone, Fred. A. Sullivan, Joseph Sullivan, George H. Summers.

Thorne, Robert.

Vigors, Mr., Henry Von Weisen.

Webster, Richard, Stanhope Wheatcroft, I. Whitstone, Henry H. Winchell.

Women

Banks, E., L. Bassett, Edna Bern, Julia Blanc, Roberta Brennan, Henrietta R. Browne.

Carlisle, Mrs. M., Alice Carroll, Mrs. Cora Chaplow, Goldie Cleveland, Esther Corneil.

Donegan, Mary, Beatrice Drew.

Ellis, Mrs. Frank, Alice B. Evans.

Ferguson, Mattie, Alice Fisher, Lynn Fontanne, Violet Fortescue, Katherine Francis.

Gillingwater, Helen, Mildred Gregory, Helen Graham Griffith, Edith Gunning.

Hadley, Helanie, Kitty Hamilton, Adelaide Harland, Lelia Hyams.

Keane, Mary, Dorothy Kenton, Mrs. M. Keogh, Willette Kershaw, Sandra Kerwin.

La Barre, Jeanne W. Lampe, Miss Latimer, Lillian Lawrence, Grace Loker, Gertrude London, Miss Lucas.

Matthews, Mary, Bergh Mercer, Julia Morton, Miss Murphy.

Oglesby, Edythe.

Proctor, Mrs. Cora Wells.

Rock, Ella.

Scott, Grayce P., Marion Sunshine, Mrs. J. W. Sutherland.

Tempest, Florence, Ruth Thorp.

Varesi, Gilda.

Walter, Mrs. Eugene, Mrs. Rita Harlet-Webber, Bertha Whitney, Lou Wilson, Bertha K. Wood.

IN CANADA

TORONTO (*Special*).—Royal Alexandra, June 5-10: "Mrs. Bumpstead-Leigh" was the Robins selection for their sixth big week, and June 5 was a very happy choice. Frances Neilson fairly lives Mrs. Fiske's part of the pushing Della Sayles, and Helen Travers scores as the impossible mother. Miss Carruthers, however, is too childish as Violet, this weakness is apparent in all the lady essays. Jack Amory, as usual, scores, seems to be the leavener of the whole company. Good business.

Grand Opera House: Van Den Berg Opera company did not open till Wednesday, May 7, at the matinee, as baggage and properties had gone astray. The company is splendid, and Miss Hamilton sings Dolores well. Carrie Reynolds favorably known here, was Lady Holyrood, and Henry Taylor the Abercond, and Fred Freer Tweedlepunch. Chorus and orchestra splendid. Good business should be the rule during the company's stay. "Mikado," week June 12.

Loew's: Betting Betty, Lew Cooper, and Harashing Brothers, the best of a poor bill, though the attendance is always good.

Hippodrome: "Consul" and "Betty," Cheyenne Cowboy Minstrels, and Seymour Brown head a fairly good bill to capacity business.

GEORGE M. DANTREE.

CALGARY, ALTA. (*Special*).—The Empire Players moved from Edmonton for an engagement at the Grand, Calgary, opened May 29 in "Under Cover," and gave an excellent performances. Some changes have been made in the company, Jane Babcock, who has been playing the feminine lead in "Fine Feathers," replaces Frances Shannon, who closed her season last week and returned to New York. Jane Nashfield takes the place of Darel Goodwin in the ingenue roles, and gives promise of becoming a big favorite. Jack Hayden, Horace Porter, Norman Wendell, Carrie Lamont, and Catherine Sheldon made an excellent first impression, and are certain to be popular with Calgary audiences. The play was handsomely staged, and the gowns of the ladies of the company were the subject of much favorable comment. The company went on the road week June 5, to make room for "Nobody Home."

EDMONTON, ALTA. (*Special*).—Canada's Fighting Forces pictures drew good business at the Empire May 29-June 3. Week May 5, "Britain Prepared" pictures. Mabel Naynon and her Trained Tropical Birds, Grace De Winters, the Amoros Sisters Dale and Archer, and George Chao's musical comedy tabloid, "The Earl and the Girls," made up an enjoyable bill at Pantages. Business was big. Frank Morton's company at the Bijou still doing big business.

GEORGE FORBES.

LONDON, CAN. (*Special*).—Grand Opera House: Guy Bates Post in "Omar, the Tentmaker," May 18 (return), to good business; pleased. "The Princess Pat," May 19, 20, first time here, three performances to big attendance and thorough satisfaction. "September Morn," June 3, business good at matinees and capacity at night. The intermediate dates vaudeville and pictures.

Princess Theater: The Simple Simon Musical Comedy company concluded a seven-weeks' engagement May 20, and was followed by the Malone Musical Comedy company, commencing June 22 with two changes of bill each week.

The Majestic closed May 27 for a week for renovating and improvements, and reopened May 5 to big attendance. The Auditorium also closed for extensive alterations and reopened June 8.

Manager Minhinnick has introduced an innovation at the Grand by engaging a staff of lady ushers.

There are over ten thousand troops in camp here for the Summer, and the audiences are largely made up of men in khaki, and business is certain to be good at all six theaters.

C. E. A. WERBE.

MONTREAL (*Special*).—The Peckinoff and Rose Ballet heads the programme of vaudeville at the Princess, Lambetti the impersonator, an old favorite here, is also another interesting item in a good all-round bill. Fred Ardath's farmyard drama is the headliner at the Orpheum, and proved a clever and mirth-provoking attraction. The Florence Duo do clever tricks, and Skipper and Kastrup dainty dancing.

At the St. Denis besides a number of good pictures, the Dhavrol Players gave an extremely clever performance of the bright farce, "I Attends Ernest." The Cadets de Gaspeigne rendered good musical selections. Sohmer Park is now in full swing and presents a fine bill, including acrobatic, vocal and musical items. Miss LeMar and her diving girls is the chief feature at Dominion Park. For the first Summer in many years Montreal is without a stock company much to be regretted, as in past Summers the public has shown its appreciation of them.

W. E. TREMAYNE.

NOT QUITE SATISFYING

ALLENTOWN, PA. (*Special*).—The season at the Central Park Theater, Rittersville, opened with "The Isle of Champagne"; week June 10, "The Lady in No. 13." The company is conceded by patrons to be far from the standard set a few years ago, when that well-known producer, Louis Morton, held forth here. Nat Phillips, Jack Munday, Grover Webb, Thornton Urquhart, May Wallace, Elinor McCune, and Georgia Campbell form the roster. A small chorus tries to sing and dance.

FORD L. SHOTWELL.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Theodore Kosloff and his Ballet Divertissement—Whitford Kane in "Lonesome Like"

VAUDEVILLE has touched its highest point in the field of dancing. The genius of Genee, Ruth St. Denis and Lopokova has flashed through the varieties.

A Tabloid Ballet Russe

We doubt if the two-a-day ever witnessed a dancing offering of more substantial merit than last week's Palace specialty, presented by Theodore Kosloff, Vlasta Maslova and four other more or less recent graduates of the Czar's dancing university.

Of the divertissements the little "Ecstesie d'Amour," of Mr. Kosloff and Mlle. Maslova, stands out vividly. This is a sentimental duet—a sort of Russian Paul and Virginia movement—done with Slav abandon and primitive pep.

Kosloff is a virile dancer of distinct masculinity while Maslova is a plump Lopokova, without, of course, the Lopokova brilliance of technique but with genuine feminine allure.

Leokodia Klementowitch and Anatol Bourman present a spirited and fiery peasant flirtation dance. Vera Fredova, a pretty danseuse who appears in several interludes, introduces an interpretation of "Le Printemps," done with daintiness and charm.

The divertissements are presented within a curious interior of futuristic silver icicles. An orchestra, not of the cabaret brand, haunts the background and plays excellently.

Tom Wise as a Property Man

Thomas A. Wise is such a likable player that he could make almost any sort of sketch find its way to your heart. So, when he steps from his unctuous portrayal of the doughty Falstaff in "The Merry Wives of Windsor" to a kindly old property man of a traveling theatrical company, he succeeds in sounding a mellow and appealing note.

The action takes place in the most desolate place in the world, a theatrical dressing room somewhere on the road on Christmas Day. The leading man is receiving a telegram every hour from his home, where the stork is hovering in the distance. Dave, the property man, comes in to sympathize with the star and reads him a letter from his own little girl. (Offstage ringing of church chimes). Enter the crusty manager, who fires Dave for being absent from the stage. Angered, the star resigns. At that moment another telegram comes. They read it:

"Bethlehem, Pa.

"Son born at 6:55. Mother doing nicely."

Bangs, N. Y.

NONETTE,

Offering a Violin-Vocal Specialty in the Varieties.

Lumiere, N. Y.

MLLE. VLASTA MASLOVA,

Charming Danseuse with Theodore Kosloff at the Palace Theater.

Those Christmas Chimes

The manager cringes. "Born in Bethlehem on Christmas Day," he exclaims. Then he orders Dave back to work and he tells them the reason of his permanent grouch. His wife and baby died on Christmas Day five years before. (An organ sounds off stage). "They're the only things in life worth while," says the manager. "Read me that letter, Dave." And they all gather around the property man while he re-reads his little child's letter. (Chimes again from the left wings and curtain).

Of course, the sketch is theatric and obvious. The hand of an actor is apparent in the writing (it is the work of Roy Atwell, by the way) and it is easy to understand why it was a silver cup winner at the Lambs' Gambols.

Albert Parker presents Mr. Wise in the sketch and himself plays the leading man, while Roy Fairchild is the sour-hearted manager. But Mr. Wise is the playlet and the playlet is Mr. Wise.

Belle Story Returns

Belle Story is distinctly a product of vaudeville. We recall when she first attracted attention less than four years ago as an unknown "plant" singing from the audience to a certain star. Then she became a single and ultimately a musical comedy prima donna. She has been studying and her voice has been steadily developing.

Her soprano, always unusual in its bird-like upper notes, has rounded and balanced. Her diction has improved.

The Palace liked Miss Story's old number, "The Flower Garden Ball," best of all her return-to-vaudeville repertoire.

Constance and Irene Farber are offering their prettily costumed song-and-repartee turn practically unchanged since their last visit to town.

The sisters are always entertaining. Miss Constance is nearly the last word in self assurance but, withal, she is diverting and slangily amusing.

Their songs would be irritants in the hands of any one else. The Farbers sing, for instance, of domestic life after this fashion:

"He dodged a soup tureen,
But as he wasn't fast enough,
It hit him on the bean."

And they chant "What a Chance!" anent a rich old admirer of eighty-five years.

"Love makes the world go round," remarks Irene.

"A couple of drinks 'll do the same thing," philosophizes Constance, who also confides, "I'd rather try to please five hundred men twice a day than one man all the time."

Milt Collins, "the Speaker of the House," is one of the old school splintered English monologuistic orators. His "address"—the usual thing in mispronounced and misplaced words—runs all the way from Henry Ford to Bryan and then back to Mrs. Pankhurst. Of historic interest.

"Lonesome Like" and Mr. Kane

Harold Brighouse, who wrote the quaint study of a bashful bridegroom in "Hobson's Choice," furnishes another genre glimpse of Lancashire folks in his playlet, "Lonesome Like." Whitford Kane, who was the Will Mossop of "Hobson's Choice," presents "Lonesome Like," which we caught at its Harlem Opera House variety try-out.

The blundering, simple hearted Sam Horrocks has been browbeaten all his life by a nagging, bed-ridden mother. Her death leaves him "lonesome like." The lassies laugh at him and so he goes to an old woman, who is about to be shipped away to the poorhouse, and offers to "adopt her like as his mother."

At first she doesn't understand. "I'll take a broomstick to thy head," she snaps.

"That's what mother'd say," Will exclaims.

And, as he picks up the old woman to carry her away to his little home, she screams imprecations. Will laughs, "I do love to hear thee talk. You is real motherly."

Mr. Kane is admirable, of course, as the lonely Will. It is a characterization of splendid subtlety. The other roles are well done, particularly the drab old woman, played, we believe, by Kate Morgan.

The sketch needs an atmospheric setting. It is a

Apeda, N. Y.

MISS DOROTHY JARDON,

Singing at the Palace This Week.

FRANK GIRARD,
Managing the Brighton Beach Music Hall as the Home of Summer Musical Comedy.

leisurely, whimsical study, possessing genuine humor, fine character drawing and a picturesquely provincial humanness. Vaudeville needs playlets with the excellence of "Lonesome Like."

Florenz Tempest Again

Florenz Tempest, who essays to be a feminine Julian Eltinge, returned to vaudeville at the Colonial. The act seems hastily assembled and lacks cohesion, as well as speed. With an accompanist at the piano, Miss Tempest, attired in slender masculine evening dress, sings "The Magazine Girl" from "Stop, Look, Listen" and chants "She's a Doggone Dangerous Girl," which runs:

"Her lips are red,
And red means danger.
I'm on to her
But I'm fond of her.
She has a way of teasin'
Like the queen in 'Three Weeks,'
And she knows the reason."

Lastly, Miss Tempest sings something or other about Sunny Spain, for which a tall blond gentleman strolls into view smoking a cigarette and joins her in dance.

Elsie Williams is offering a little anonymous sketch, "Who Was to Blame?" which suggests Willard Mack's "Who Is She?" in that both are dramatizations of a domestic tiff. Renee and Mel have just been married when they quarrel over their first dinner. It ends with Renee sobbing upon Mr. Newlywed's shoulder, while he remarks, "There! There!" or words to that effect. There is one element of novelty, when the young husband turns to the audience and asks, "Am I to blame?"

Of the little cast, Miss Williams is alone distinctive. She is Billie Burke-ian without effort—a little person of charm and possibilities.

Otherwise, "Who Was to Blame?" is an early-spot-on-the-bill sketch.

Edgar Allan Woolf went "Our Mrs. McChesney" one better in his sketch, "Cotton Stockings," in which Mabelle Adams and Marion Murray are appearing. Herein we find two lady drummers exchanging confidences in a Sioux Bluffs, Iowa, hotel room on Christmas Eve. It is all told with Mr. Woolf's brisk variety style.

"The New Producer," described as "an operatic cocktail," is an old-time variety singing act in new dress. In the guise of a bare stage rehearsal, the company go through a routine of standard operatic bits, from the Toreador song of "Carmen" to the Sextette from "Lucia." Hovering around the mediocre.

NEW SYRACUSE THEATER

SYRACUSE (*Special*).—Contracts have been signed by representatives of the Keith interests and the Whadon estate which presage the immediate beginning of work on a new Keith theater and office building at No. 408-414 South Salina Street. The contracts provide for additional land to the site which was acquired by the Keith interests in 1909.

Maurice Goodman, general counsel of the Keith interests, was in town.

The new theater will seat 3,000 and will be modern in every way. The lobby will open on South Salina street. There will also be two stores facing on that street. It is said that an effort will be made to have the new house completed before Winter.

The Valley Theater will open its regular summer season on June 12 with a programme of eight vaudeville acts. Samuel Mirbach is booking the house.

FREDERICK E. NORTON.

COMING HEADLINERS

WEEK OF JUNE 19.—*Colonial*, Stan Stanley Trio; *Bushwick*, Grace De Mar; *New Brighton*, Nellie V. Nichols, Fred J. Ardath and company, the Meyakos; *Henderson's*, Fred Bowers and company.

WEEK OF JUNE 26.—*New Brighton*, Josie Heather, Franklyn Ardell and company; *Henderson's*, Bankoff and Girlie, Bert Fitzgibbon.

PERMANENT PLAYLET STOCK COMPANY FOR PALACE THEATER

Phyllis Neilson-Terry to Play Twelve Weeks—Minnie Dupree in New Farce

The permanent playlet stock company for the Palace Theater seems destined to become a reality. Arthur Hopkins, in an interview to THE MIRROR last Summer, first outlined a plan for a sketch organization. Lately May Tully has taken up the idea and before the midsummer, the resident company will open at the Palace.

A subsidiary company, it is announced, will be maintained in Jersey City. When a sketch passes its preliminary production it will at once go into rehearsal with the Palace organization. If it scores at the Palace another cast will be selected and the sketch will tour the Keith and Orpheum houses.

Four sketches will be ready for production at all times. The prospective playlets range from Joseph Conrad, John Galsworthy and Lord Dunsany to Bayard Veiller, Irvin Cobb, Rupert Hughes, and others.

Among the players mentioned for the company are Emily Ann Wellman, Florence Roberts, Olive Wyndham, Jane Grey, Laura Hope Crews, Charles Cherry, Conway Tearle and George Fawcett.

Meanwhile Miss Tully is searching for one-act plays. Scripts should be addressed to her at 1482 Broadway.

Miss Tully, by the way, is Canadian born. Her birthplace was Victoria, B. C., and she was educated at McGill University, Montreal. In 1898 she ran away from school and, coming to New York, entered Mrs. Wheatcroft's Dramatic School. After graduating she appeared in touring companies, in musical comedy and in vaudeville. With Matthew White she wrote "Stop, Look and Listen," which she played for several seasons. She collaborated with Bozeman Bulger upon "The Battle Cry of Freedom." Meanwhile she wrote and produced a dozen sketches for others, managed Christy Matthewson and Chief Meyers in vaudeville and recently directed the Palace Fashion Shows. Now, with Rosalie Muckenfuss, she has a business of her own at 1482 Broadway.

Phyllis Neilson-Terry will return to vaudeville late in August under the direction of M. S. Bentham. Miss Neilson-Terry will play a twelve weeks' engagement in the varieties, after which she will join James K. Hackett's company in Shakespearean repertoire. Her first role with Mr. Hackett will be Desdemona in "Othello."

Minnie Dupree comes to the Colonial Theater on Monday in a new vehicle, "The Girl Across the Street," written by Donald MacLaren. "The Girl Across the Street" is described as a farce and it marks Miss Dupree's first appearance in a light role in some seasons.

Laura Nelson Hall Routed

Laura Nelson Hall has been routed for a tour of the Orpheum time in Frances Nordstrom's playlet, "The Cat and the Kitten," presented at the Palace recently. Martin Beck directed the production.

The sketch has been re-written, the ending having been changed. M. S. Bentham is directing Miss Hall's tour.

Dan Quinlan and Tom Lewis, who left "Molly O" last week, returned to vaudeville at the Chicago Majestic on Monday. Mr. Quinlan and Mr. Lewis are offering a skit, "Preparedness," under the direction of M. S. Bentham.

Violet Dale has gone to Lake Seebec, Maine, where she will spend the Summer. She will resume her vaudeville tour in the Fall, booked by M. S. Bentham.

Ralph Riggs and Kathryn Witchie returned to vaudeville at the New Brighton Theater this week. Mr. Briggs and Miss Witchie were with "The Princess Pat," closed at the Park Square in Boston last Saturday, Edward S. Kellar is booking the act.

Clarence Oliver and Georgie Olp, presenting Hugh Herbert's "Discontent," have been routed over the Orpheum circuit, opening at the San Francisco Orpheum on August 28. They will later tour the Interstate time.

"Prosperity," another Herbert sketch, will open the new season at the Brooklyn Orpheum on September 4. Ezra Matthews will be featured.

Alf T. Wilton is booking both playlets.

Sarah Padden will likely use a new playlet, "The Ruse," written by Ben Barrett, next season.

The Colonial Theater began its Summer season on Monday, with Sidney Jarvis and Virginia Dare offering an operetta "The Bride Tamer," written by Edgar Allan Woolf, with music by Percey Wenrich. The engagement marks the return of Mr. Jarvis and Miss Dare to American vaudeville after a tour of Australia.

On the same bill is Isabell D'Armond, also just back from two seasons in the Antipodes. Miss D'Armond's offering, written by Addison Burkhart, is called "The Demi-Tasse Revue."

The Colonial is now in Summer garb, with hot weather hangings, slip covers for the seats and new arrangement of flower decorations designed by Al. Darling.

Adele Rowland has entirely recovered from an operation upon her foot, performed some weeks ago in Chicago. She is now able to walk without crutches. Miss Rowland plans to enter the motion picture field.

Hugh D. McIntosh, now called "Huge Deal" McIntosh, has just purchased four Australian papers, the *Sydney Referee*, the *Sunday Times*, the *Sydney Globe* and the *Saturday Referee*, at a cost, it is stated, of half a million. Mr. McIntosh now controls a prominent Australian theatrical publication, *The Green Room*.

Mrs. Hugh D. McIntosh, wife of the Australian magnate, accompanied by Mrs. Harry Rickard, is now on the Coast. Mrs. McIntosh and Mrs. Rickard plan to cross country slowly, reaching New York late this month.

Edgar Allen Woolf was confined to his home most of last week, suffering from an attack of tonsilitis. As a result of his illness, Mr. Woolf is three and a half sketches behind his schedule.

Mrs. Thomas Whiffen's extended tour of the United time next season in Edgar Allan Woolf's "The Golden Night," will open at the Hippodrome, Youngstown, on September 4. Alf T. Wilton is booking Mrs. Whiffen.

"Which One Shall I Marry?" Ralph T. Kettering's sketch, has been produced on the other side under the name of "Which Shall I Marry?" Clifton Alderson produced the playlet at the Hippodrome, Liverpool, England, on May 29.

Grace La Rue's Orpheum Tour

Grace La Rue is receiving enthusiastic press comments upon her tour of the Orpheum time. F. W. W., in the Denver *Post* pronounced her "the most artistic and satisfying vaudevilian of the year." Moreover, he said: "Miss La Rue has unusual charm, with an elegance and delicacy of manner that are captivating."

Charles Bierbauer, of Stoker and Bierbauer, departed last week on his Summer vacation. Mr. Bierbauer will motor to Cleveland and he does not expect to be back in the booking offices for several months.

Ruth Roye comes to the Colonial on Monday, making her first vaudeville appearance since the death of her sister.

Four members of the Bronx Theater Stock company, which closed last week, will present a sketch, "The Sculptor's Dream," a mythological comedy built about Pygmalion and Galatea, at the Royal next week. The cast numbers R. G. Edwards, Albert Gebhardt, Frances McGrath and Luella Morey.

Ed F. Reynard is preparing a new dancing and ventriloquial production, to be called "Before the Court." Mlle. Bianca, a Viennese dancer, will be prominent in the offering. The act will tour the United time, booked by Alt T. Wilton.

Alf T. Wilton will shortly present a novelty turn, called "Resista," in the varieties. "Resista" is described as "a doll girl who sets aside the eternal laws of gravitation and reverses the order of nature when she paralyzes the muscular energy of any number of strong men."

"Into the Trenches," a new war sketch, is at the Prospect Theater the last half of the present week. The playlet has a cast of eight.

George Damerel in "Temptation"

George Damerel comes to the Colonial next week in a tabloid musical comedy, "Temptation," the book of which is by Will Hough and the music and lyrics by William B. Friedlander. With Mr. Damerel in the operetta are Myrtle Valle and Edward Hume and a small chorus.

Fred Duprez, the monologuist, will sail on July 8 on the *New Amsterdam*. Mr. Duprez will have Raymond Hitchcock's role in a road production of "Mr. Manhattan," opening at Blackpool on Aug. 7.

While in London, Mr. Duprez was married to Florence Matthews, cousin of James Matthews, manager of the New York Hippodrome.

George M. Rosener, at the New Brighton Theater last week, has been engaged by Corey, Williams and Ritter to play John Barrymore's role in the second company of "Justice" next season.

Mlle. Marguerite and Frank Gill close at the Hotel Bismarck, Chicago, on July 2, after a long and successful season. They have been dancing in the Berlin and Blue Bird rooms since their Winter engagement at Pabst's Harlem Restaurant. Mlle. Marguerite and Mr. Gill will rest for a month, after which they may again be seen in vaudeville.

MISS MARY GRAY,
"The Waltz Girl" Has Been Touring the West.

Raymond and Caverly leave vaudeville in August for "The Brazilian Honeymoon."

Natalie Alt and Emmy Wehlen are mentioned as vaudeville possibilities.

Manager George Robinson announces that animal acts will no longer play at the New Brighton Theater. Mr. Robinson thinks his theatergoers rebel at watching animals perform difficult tricks, requiring long, and probably, cruel training.

Charles Compton is concluding his engagement in motion pictures and seeks a vaudeville playlet.

Dick Stewart and Al. Wyart, who closed with "The Blue Paradise" on Saturday night, opened on Monday in an eccentric dancing turn. They will play several New Jersey theaters, breaking in their act. Mr. Stewart is a son of William G. Stewart, the singer and director.

Lou-Tellegen states that H. B. Marinelli is the only person who has the right to represent him for vaudeville bookings. Mr. Tellegen is searching for an available vehicle and authors who wish to submit manuscripts should address them in care of Mr. Marinelli at 1465 Broadway.

Edith Raymond, the "wire cycling girl," underwent an operation on her foot recently, following a serious injury. She is now nearing complete recovery.

Patsy De Forest, who appeared at the Alhambra last week with Tyler Brooke, lost a pocketbook back stage at the Alhambra last week. The purse contained a ring and money, totaling about a thousand dollars, it is stated.

Edwin Holt has accepted a playlet, "Like Father, Like Son," written by Ralph T. Kettering.

Last week at the New Brighton Theater Charles King and Elizabeth Brice celebrated the sixth anniversary of their partnership, formed at the New Brighton in 1910. Mr. King gave a supper in honor of Miss Brice. The two have been signed by Charles Dillingham for a period of two years.

Lucille Cavanagh, late of the Follies, and George White made their vaudeville debut at the New Brighton Theater on Monday, presenting "A Dancing Proposal."

Miss Cavanagh and Mr. White come to the Palace on Monday.

The Farber Girls are considering two offers, one from the Shelburne Hotel, Brighton Beach, to head an elaborate Summer revue. The other is to appear in a musical comedy.

Theodore Kosloff and his ballet are in their second week at the Palace Theater.

President Wilson attended Keith's in Washington again on Friday evening, June 9, despite a heavy rain. Among those on the bill were Frank Parish and Peru, Wellington Cross and Lois Josephine, and "The Ballet divertissment."

CURRENT BILLS

PALACE.—Dorothy Jardon, Theodore Kosloff's Ballet, "The Red Heads," Ben Welch, Stan Stanley Trio, Payne and Niemeyer, Ruth Budd, Adgie's Circus.

COLONIAL.—Isabell D'Armond and company, Nellie V. Nichols, Kramer and Morton, Sidney Jarvis and Virginia Dare, Sarah Padden and company, Britt Wood, Cummings and Gladdings, Ramsdell Trio, Alvin Brothers.

ROYAL.—Florence Nash and company, Ralph Dunbar's Salon Singers, Mignon, Woolf and Stewart, Parish and Peru, Kitner, Taylor and McKay, Jack and Kitty De Mace.

PROSPECT.—*First half:* Wyatt's Scotch Lads and Lassies, Alexander Brothers, Fistel and Fallon, etc. *Last half:* Chief Caupolican, "Into the Trenches," Grace Fisher.

NEW BRIGHTON.—George Nash and company, George White and Lucille Cavanagh, Anna Wheaton and Harry Carroll, Milt Collins, Hayden, Borden and Hayden, Mabelle Adams and Marion Murray, Lucy Gillette, and Bee-Ho Gray.

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Offering "THE SAINT AND THE SINNER"

SYLVIA JASON
With Harry Tighe in Vaudeville

CHICAGO GOSSIP

CHICAGO (*Special*). — Stella Mayhew headed an interesting bill of Summer vaudeville at the Majestic last week. Bert Fitzgibbon and Franklyn Ardell registered the laughing hits. Ethel Clifton and Brenda Fowler left a good impression. Madame Chilson Ohrman, from the singing field, pleased admirers.

Maley and Woods returned to McVicker's last week and made quite a hit. Ben Harney was played up by the press agent to advantage as the "originator of ragtime."

Carl Milligan, who has been reviewing acts in the Middle-West for several weeks for the Pantages circuit has been moved to New York, where he will report on attractions for the same circuit. Mr. Milligan was formerly manager of Pantages Theater at various points on the circuit and is well acquainted with the style of acts which are liked best on that time. Mr. Milligan stopped at Allentown, Pa., on the way East and saw Max Bloom in "That's My Horse," which will likely make the Pantages tour.

Pierce and Roslyn are in South Africa and write of a highly enjoyable tour.

Fred. M. Lincom, of the Affiliated Booking Agency, states that that agency is still booking the Empress in San Francisco.

Camp Hughes, which is located twenty miles from Winnipeg, Can., is to have vaudeville entertainment. L. F. Allardt has arranged to send the show from the Strand in Winnipeg, Can., to the soldiers' camp.

Irving Newhoff, of Newhoff and Phelps, was in Chicago last week from Kansas City, where he is now in the music publishing business.

Aaron Jones left for New York this week on business.

Adolph Linick was assistant sergeant-at-arms at the Republican National Convention.

Lorin J. Howard jumped to Edmonton, Can., on business connected with the American Production Company.

Boyle Woolfolk's La Salle Musical Comedy company opened at the Palace Theater at Fort Wayne, Ind., last week under a four weeks' contract, the house holding an option calling for an extension of the engagement if successful. Boyle Woolfolk attended the opening and then railroaded to New York City, where he was called in regard to bookings of "The Sunnyside of Broadway," which played Allentown and Easton, in Pennsylvania, last week as a tabloid. Mr. Woolfolk plans six shows for next season, two of them being new. His new shows will be "What Do You Sell?" and Jack Trainor in a tabloid revue. The continued shows will be Max Bloom and Alice Scher in "The Sunnyside of Broadway," "The Junior Follies," "Six Little Wives," and the La Salle Musical Comedy company.

E. E. MEREDITH.

VAUDEVILLE DATES

The current week is understood where no date is given. *Dates Ahead must be received by Friday for the next issue.*

ALBRIGHT, Bob.: Keith's, Boston, 19-24.
ALBRIGHT and Rodolfo: Orph., 'Frisco, 18-24.
ALEXANDER Brothers: Prospect, B'klyn, 15-17.
ALLEN and Howard: Keith's, Wash.
ALVIN Brothers: Colonial, N. Y.C.
AMBLER Brothers: Keith's, Phila., 19-24.
ANTRIM and Vale: Maj., Chgo.; Forrest Park, St. Louis, 18-24.
ANTWERP Girls, Five: Keith's, Boston.
ARDATH, Fred J., Co.: New Brighton, Brighton Beach, N. Y., 19-24.
ARDELL, Franklyn: Shea's, Buffalo, 19-24; New Brighton, Brighton Beach, N. Y., 26-July 1.
AUSTRALIAN Woodchoppers: Ramona Park, Grand Rapids, 26-July 1.
AVERLING and Lloyd: Maj., Chgo.
BALL, Ernest R.: Henderson's, Coney Island, N. Y.
BANCROFT and Broski: Colonial, N.Y.C.
BANKOFF and Girlie: Henderson's, Coney Island, N. Y., 26-July 1.
BARABAN and Bros.: Ramona Park, Grand Rapids, 26-July 1.
BARNARD, Sophie: Shea's, Buffalo.
BARTON Sam: Keith's, Phila.
BEEMAN and Anderson: Ramona Park, Grand Rapids, 19-24.
BENSEE and Baird: Maj., Chgo.; Davis, Pittsburgh, 19-24; New Brighton, Brighton Beach, N. Y., 26-July 1.
BERLIN, Anna Mack, Co.: Keith's, Phila.
BERNARD, Joseph E., Co.: Forsythe, Atlanta, 19-24.
BERZAC'S Circus: Sohmer Park, Montreal, 26-July 1.
BILLSBURY and Robson: Colonial, Norfolk, 12-14; Bijou, Richmond, 15-17.
BONITA and Lew Hearn: Orph., Oakland; Orph., Los Angeles, 18-24.
BOWERS, Fred, Co.: Henderson's, Coney Island, N. Y., 19-24.
BROWER, Walter: Bushwick, B'klyn.
BRUCH, Fritz and Lucy: Shea's, Buffalo.
BURKHARDT, Maurice: New Brighton, Brighton Beach, N. Y., 19-24.
BURNS and Kissen: Henderson's Coney Island, N. Y., 26-July 1.
CAHILL, Marie: Orph., Los Angeles, 11-24.
CAITES Brothers: Ramona Park, Grand Rapids, 26-July 1.
CAMPBELL, Craig: Keith's, Boston, 26-July 1.
CARLISLE and Roma: Keith's, Wash., 19-24.
CASEY, Dan P.: Orph., 'Frisco, 11-14.
CAUPOLICAN Chief: Prospect, B'klyn, 15-17.
CHANDLER, Anna: Bijou, Richmond, 19-21; Colonial, Norfolk, 22-24; Keith's, Wash., 26-July 1.
CLARKE, Harry: Keith's, Wash.
CLAUDIUS and Scarlet: Temple, Hamilton, Can.
COLONIAL Days: Sohmer Park, Montreal, 19-24.
CONLIN, Steele and Parks: Orph., Los Angeles.
CONSUL and Betty: Temple, Detroit; Ramona Park, Grand Rapids, 19-24.
CRISPS: Bijou, Richmond, 15-17; Keith's, Phila., 19-24.
CROSMAN, Henrietta, Co.: Keith's, Boston; Keith's, Wash., 26-July 1.
CUMMINGS and Gladynys: Colonial, N.Y.C.
CURTIS, Julia: Keith's, Boston.
DANIELS and Conrad: New Brighton, Brighton Beach, N. Y., 19-24.
D'ARMOND, Isabell, Co.: Colonial, N.Y.C.
DE CISMORAS, Mme.: Orph., Oakland, 18-24.
DEGNON and Clifton: Temple, Hamilton, Can.
DEIRO: Sohmer Park, Montreal, 19-24; Temple, Hamilton, 26-July 1.
DE MACO, Jack and Kitty: Royal, N.Y.C.
DE MAR, Grace: Bushwick, B'klyn, 19-24.
DE MICHELLE Brothers: Henderson's, Coney Island, N. Y., 19-24.
DERKIN'S Animals: Keith's, Wash.
DIKA, Juliet: Keith's, Phila., 19-24.
DOCKSTADER, Lew: Maj., Chgo.
DONG Fong, Gue and Haw: Temple, Detroit; Shea's, Buffalo, 19-24.
DOOLEY, Ray, Trio: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 18-24.
DRESSER, Louise: Keith's, Phila., 26-July 1.
DREYER, Ellen B.: Forsythe, Atlanta.
DU FOR Trio: Temple, Detroit.
DUNBAR'S Old Time Darkies: Keith's Boston; New Brighton, Brighton Beach, N. Y., 19-24.
DUNBAR'S Salon Singers: Royal, N.Y.C.
DYER, Hubert, Co.: Keith's, Boston.
EDDY'S, Aerial: Roanoke, Roanoke, Va., 15-17.
EL REY Sisters: Keith's, Boston.
EMERSON and Baldwin: New Brighton, Brighton Beach, N. Y., 26-July 1.
EMERSONS, Three: Henderson's, Coney Island, N. Y.
ESPE and Dutton: Forsythe, Atlanta, 19-24.
EVANS, Charles E., Co.: Shea's, Buffalo.
FARBER Girls: Henderson's, Coney Island, N. Y.

ISABELL D'ARMOND

Assisted by BOBBY O'NEIL

in

"THE DEMI-TASSE REVUE"

Served and Poured by Addison Burkhart

Direction Arthur Klein **Colonial This Week**

FAY, Two Coleys and Fay: Orph., Oakland, 18-24.
FEALY, Maude, Co.: Orph., 'Frisco, 11-24.
FISHER, Grace, Co.: Prospect, B'klyn, 15-17.
FISKE and Fallon: Prospect, B'klyn, 15-17.
FITZGERALD and Marshall: Ramona Park, Grand Rapids; Davis Pittsburgh, 26-July 1.
FITZGIBBON, Bert: Ramona Park, Grand Rapids; Henderson's Coney Island, N. Y., 26-July 1.
FIVE Girls: Keith's, Phila., 26-July 1.
FLANAGAN and Edwards: Keith's, Phila., 26-July 1.
FOLSOM and Brown: Temple, Hamilton, Can., 19-24.
FORD and Urma: Keith's, Phila.
FORTY Winks: Orph., Oakland, 18-24.
FOSTER and Lovett: Fountaine Ferry Park, Louisville, 18-24.
FOUR Husbands: Lyric, Birmingham, 15-17; Forsythe, Atlanta, 19-24.
FRANCIS, Emma, Co.: Temple, Detroit, 19-24.
FRANCIS and Kennedy: Fountaine Ferry Park, Louisville.
GARDNER, Jack: Keith's, Boston; Keith's, Phila., 19-24; Keith's, Wash., 26-July 1.
GAUTIER'S Toy Shop: Keith's, Phila., 26-July 1.
GAXTON, William, Co.: Keith's, Boston, 19-24; Keith's, Phila., 26-July 1.
GEORGE, P.: Keith's, Wash., 19-24.
GEIGER, John: Orph., 'Frisco.
GILLETTE, Lucy: New Brighton, Brighton Beach, N. Y.
GOMEZ Trio: Orph., Oakland; Orph., Los Angeles, 18-24.
GORDON and Rica: Ramona Park, Grand Rapids.
GRAY Bee Ho Co.: Keith's, Boston, 18-24; Henderson's, Coney Island, N. Y., 26-July 1.
GRAY and Klunker: Forsyth, Atlanta, 19-24.
GRUBER'S Animals: Ramona Park Grand Rapids; Temple, Detroit, 19-24.
GUERRO and Carmen: Temple, Detroit.
HALLIGAN and Sykes: Ramona Park, Grand Rapids, 19-24.
HARKINS, James and M: Keith's, Phila., 26-July 1.
HAYDN, Borden and Haydn: New Brighton, Brighton Beach, N. Y.
HEATHER, Josie, Co.: New Brighton, Brighton Beach, N. Y., 26-July 1.
HERAS and Preston: Sohmer Park, Montreal, 19-24.
HONEY Boy Minstrels: Bushwick, B'klyn.
HOOPER and Herbert: Bushwick, B'klyn.
HOYT'S, Al., Minstrels: Forsythe, Atlanta, 19-24.
IMPERIAL Troupe: Sohmer Park, Montreal.
INTO the Trenches: Prospect, B'klyn, 15-17.
JARDON, Dorothy: Palace, N. Y.C.
JARVIS, Sidney, and Virginia Dare: Colonial, N.Y.C.
JUNIOR Follies: Princess, Nashville, 12-17.
KAJIYAMA: Keith's, Wash., 19-24.
KAUFMAN Brothers: Colonial, Norfolk, 19-21; Bijou, Richmond, 22-24; Forsythe, Atlanta, 26-July 1.
KING, Mazie: Davis, Pittsburgh.
KING and Harvey: Shea's, Buffalo.
KIRK and Fogarty: Henderson's, Coney Island, N. Y.
KITAMURA Japs: Henderson's, Coney Island, N. Y., 19-24.
KITNER, Taylor and McKay: Royal, N.Y.C.
KRAMER and Morton: Colonial, N.Y.C.
KOSLOFF, Theodore, and Vlasta Maslova: Palace, N. Y.C.
LA FRANCE Trio: Shea's, Buffalo, 26-July 1.
LA GRACIOSA: Ramona Park, Grand Rapids.
LANGDONS: Keith's, Boston, 18-24.
LA RUE, Grace: Orph., 'Frisco.
LAURE and Bronson: Orph., Los Angeles.
LEIPZIG: Fountaine Ferry Park, Louisville.
LEVY, Bert: Keith's, Wash., 26-July 1.
LITTLE Stranger: Keith's, Wash.
LITTLE Wives, Six: Orph., Chattanooga, 12-17.
LONG Tack Sam Co.: Keith's, Boston.
LYDELL and Higgins: Keith's, Boston; New Brighton, Brighton Beach, N. Y., 19-24.
LYNCH and Zeeler: Fountaine Ferry Park, Louisville.
MADDEN, Lew, Co.: New Brighton, Brighton Beach, N. Y., 19-24.
MAYHEW and Taylor: Temple, Detroit.
McCORMACK and Wallace: Orph., Chattanooga, 12-17; Forsythe, Atlanta, 19-24.
McINTYRE and Heath: Henderson's, Coney Island, N. Y.
McKAY and Ardine: Keith's, Wash., 19-24.
MEDLIN, Watts and Towne: Forrest Park, St. Louis; Maj. Chgo., 18-24.
MEYAKOS: New Brighton, Brighton Beach, N. Y.
MIGNON: Royal, N.Y.C.
MILES, Homer, Co.: Temple, Detroit.
MIRANO Brothers: Forrest Park, St. Louis, 18-24.
MONTGOMERY, Marshall: Henderson's, Coney Island, N. Y.
MOORE, Gardner and Rose: Bushwick, B'klyn.
MORTON, Ed.: Temple, Detroit; Ramona Park, Grand Rapids, 19-24.
MOSCONI Brothers: New Brighton, Brighton Beach.
MULLEN and Rodgers: Bushwick, B'klyn.
NASH, Florence, Co.: Royal, N.Y.C.; Keith's, Phila., 19-24; Temple, Detroit, 26-July 1.
NASH, George, Co.: New Brighton, Brighton Beach, N. Y.
NAVASSAR Girls, Sixteen: Keith's, Phila.
NEWSOMES, Four: Shea's, Buffalo; Temple, Detroit, 19-24.
NICHOLS, Nellie V.: Colonial, N.Y.C.; New Brighton, Brighton Beach, N. Y., 19-24.
NIGHT In the Park: Temple, Hamilton, Can., 19-24.
NONETTE: Bushwick, B'klyn; Keith's, Wash., 19-24; Keith's Boston, 26-July 1.
NORDSTROM Frances, Co.: Temple, Detroit.
NORDSTROM, Marie, Co.: Maj. Chgo., 18-24.
NORTON and Nicholson: Keith's, Boston.
NORVELLES: Orph., B'klyn; Keith's, Wash.; Keith's, Boston, 26-July 1.
ONRI, Archie and Dolly: Forrest Park, St. Louis, 18-24.
OVERTONES: Orph., Los Angeles.
PADDEN, Sarah, Co.: Colonial, N.Y.C.
PARISH and Peru: Royal, N. Y.C.
PATTERSON, Burdella: New Brighton, Brighton Beach, N. Y., 19-24; Keith's, Wash., 26-July 1.
PAYNE and Niemeyer: Palace, N.Y.C.
PONZELLO Sisters: Davis, Pittsburgh, 19-24.
QUIGLEY and Fitzgerald: Henderson's, Coney Island, N. Y., 19-24.
RAMSDELL Trio: Colonial, N.Y.C.
RAYMOND and Wilbert: New Brighton, Brighton Beach, N. Y., 19-24.
READINGS, Four: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 18-24.
REDFORD and Winchester: Keith's, Phila., 19-24.
RED Heads: Palace, N.Y.C.
RICHARDS and Kyle: Orph., 'Frisco, 18-24.
RIGGS and Witchie: Henderson's, Coney Island, N. Y.
RIVER of Souls: Orph., Oakland; Orph., Los Angeles, 18-24.
ROCHEZ'S Monks: Temple, Hamilton, Can.
ROCHESTER, Claire: Keith's, Boston, 18-24.
SALVAGGIS: Fountaine Ferry Park, Louisville, 18-24.
SAMOYA: Colonial, Norfolk, 19-21; Bijou, Richmond, 22-24; Forsythe, Atlanta, 26-July 1.
SCHEFF, Fritzi: Maj., Chgo., 18-24.
SHAYNE, Al: Keith's, Phila., 26-July 1.
SHERMAN and Uttry: Keith's, Boston, 18-24.
SIMAR'S Arabs: Davis, Pittsburgh.
SONG and Dance Review: Temple, Hamilton, Can.; Dominion, Ottawa, 19-24.
STANLEY, Stan, Trio: Palace, N.Y.C.; Colonial, N.Y.C., 19-24.
STATUES, Five: Orph., Los Angeles, 11-24.
STEWART Sisters, Three: Forrest Park, St. Louis, 18-24.
STORY, Belle: Keith's, Phila.; Temple, Detroit, 19-24.
SVENGALI: Orph., Los Angeles, 18-24.
SWIFT, Thomas, Co.: Fountaine Ferry Park, Louisville.
TAYLOR, Eva, Co.: Bijou, Richmond, 19-21; Colonial, Norfolk, 22-24.
TEMPEST, Florenz, and Her Boys: Keith's, Wash.
THOMAS and Henderson: Sohmer Park, Montreal, 19-24.
TICKETS, Please: Forsythe, Atlanta; Colonial, Norfolk, 19-21; Bijou, Richmond, 22-24.
TIGHE and Jason: Shea's, Buffalo, 19-24.
TOM Boys, Two: Fountaine Ferry Park, Louisville, 18-24.
TOMPKINS Susan: Forsythe, Atlanta, 19-24.
TRACEY and McBride: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 18-24.
TRAVERS Noel, Co.: Keith's, Wash.; Henderson's, Coney Island, N. Y., 19-24; Bijou, Richmond, 19-21; Colonial, Norfolk, 22-24.
TUSCANO Brothers: Forsythe, Atlanta, 26-July 1.
VALENTINE and Bell: Forrest Park, St. Louis; Maj., Chgo., 18-24.
VAN BERGEN, Martin: Royal, N.Y.C.
VERNON and Stanley: Casino, Schenectady, N. Y., indef.
VINCENT, Claire, Co.: Bushwick, B'klyn; Keith's, Boston, 19-24.
VOLUNTEERS: New Brighton, Brighton Beach, N. Y., 26-July 1.
WALTERS and Walters: Temple, Hamilton, Can., 19-24.
WATSON Sisters: Maj., Chgo., 18-24.
WELCH, Ben: Palace, N.Y.C.
WERNER Amoros Troupe: Orph., 'Frisco, 18-24.
WESTON, Willie: Davis, Pittsburgh.
WHAT Happened to Ruth: Maj., Chgo.; Keith's, Phila.
WHEATON and Carroll: Henderson's, Coney Island, N. Y.; Keith's, Boston, 19-24.
WHEELER, Bert and Betty: Maj., Chgo., 18-24.
WHIPPLE-Huston Co.: Keith's, Phila.
WHITE and Cavanaugh: New Brighton, Brighton Beach, N. Y.
WHITE and Clayton: Keith's, Boston; New Brighton, Brighton Beach, N. Y., 19-24.
WILLING, Bentley and Willing: Orph., Los Angeles; Orph., Los Angeles, 18-24.
WILSON, Jack, Co.: Keith's, Phila.
WITT and Winter: Keith's, Boston, 19-24.
WOOD, Britt: Colonial, N.Y.C.; New Brighton, Brighton Beach, N. Y., 26-July 1.
WOOLF and Stewart: Royal, N.Y.C.
WYATT'S Scotch Lads and Lassies: Prospect, B'klyn.

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VAUDEVILLE TOUR Direction of JENIE JACOBS

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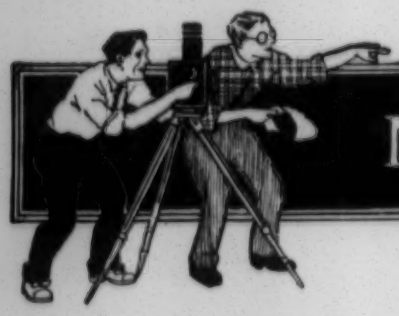


MOTION PICTURES

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

A TALK WITH THOMAS H. INCE

"A SERIES of thrills, many vital punches and considerable fiery melodrama slapped together no longer make a good motion picture, and numerous photoplaywrights have failed to realize this fact," said THOMAS H. INCE, in discussing the relation and value of screen dramatists to successful production. "Primarily the plot is of more vital importance than the star or the director for while an efficient director can take a poor story and a good player and turn out a fair picture, he cannot turn out a really first-class production unless he has a story that will hold an audience. Artistic effects, double and triple exposures and many other mechanical effects will not strengthen an inefficient story. Moreover, the story must not be merely a series of incidents, but it must have continuity, and the most successful are those of psychological development. A powerful underlying theme is absolutely necessary.

"The writing of screen dramas is a gift, and the writing of good ones is nothing less than genius. It is one thing to write a photoplay with melodramatic punch and technically accurate, but it is another thing to write one with great depth of theme. Writers of the former class of plays can be trained, while the latter create ideas which amount to little less than inspiration. The birth of an idea never becomes mechanical, while technique does. This fact marks the sharp line of delineation between the writing and staging of a photoplay. The latter process is purely mechanical and is way in advance of the former. Everything conducive to the staging of the play has improved with leaps and bounds. The day of artificial settings has been totally eclipsed by one of ultra realism. No longer can the people be fooled to an appreciable extent. The photography has well nigh reached a state of perfection and with the assistance of the laboratories some remarkable effects are obtainable. The direction also kept pace with the other advancements and the director who is not continually progressing loses his usefulness after a short time. These departments reach a state of near-perfection with great rapidity and are then stationary, and this seems to be the case at the present time. The scenario writer, like the dramatic author, does not develop along these lines and it will probably be years before the photoplaywright comes into his own. A course of long tedious training similar to that of the regular dramatist marks his path.

"One of the main causes for the failure of so many screen writers to-day is that they fail to obey the cardinal rules of dramatic construction," said Mr. INCE. "An idea is not enough for a photoplay; it must be worked out along legitimate lines which are just as firmly established in the silent as the spoken drama. The average photoplaywright knows little of these rules, and while he may have the big ideas it is absolutely necessary that a well-trained staff of scenario writers be maintained to put these plots into workable form. These staff writers are highly trained and can visualize a story far better than the person who is not surrounded by the studio atmosphere. With the aid of a director the play is rehearsed after it has been put in scenario form, and it is then that its weaknesses are discovered and rectified. Many good stories purchased in the open market thus serve as the theme for numerous good pictures. However, there are a number of stories which have merit that are not accepted because they have been placed in the hands of agents who demand exorbitant prices. The average producer does not care to deal with agents unless they have a story that is absolutely needed. Agents demand prices considerably above the market values in order to benefit their own financial interests. The honesty of reputable manufacturers is unquestionable and they will pay good prices when the authors can submit good stories. Until such is the case photoplaywrights will not receive proper recognition, and the staff writers will have to be depended on in large part for the scenarios."

There is probably nobody more fitted to speak on this subject than Mr. INCE. He was one of the first to recognize the value of the scenario plot and while other producers were paying fifteen and twenty-five dollars a reel for scripts, he was paying fifty and sixty dollars.

ANNETTE KELLERMANN IN "A DAUGHTER OF THE GODS."
(Brenon-Fox.)

THE DOWN-TRODDEN SCENARIST

By WILLIAM PARKER

Two more picture magnates have jumped on the down-trodden scenario writer. Come one, come all. The more the merrier. From a nonentity scarcely more than a year ago the scenario writer gradually is becoming a personage.

W. A. BRADY has made a country-wide appeal to newspaper men for synopses of stories suitable for screen presentation. He is quoted as saying he cannot expect good material from scenario writers. That's almost as funny as the remark of another film magnate some time ago: "We can't get what we want from scenario writers—we are going to buy the picture rights to old novels and have our scenario staff rewrite them!"

It might be stated for Mr. BRADY'S information that fully eighty per cent of all the scenario writers of the country were or are newspaper men.

The reason the picture men can't get what they want from the scenario writers is because they want classics and they are willing to pay only pot-boiling prices for them.

JESSE L. LASKY is the second and latest man to take a rap at the scenario writers. He goes further than a rap. He exonerates everybody from the assistant c mera man down to Gene, the janitor, and nonchalantly places the burden of poor pictures upon the shoulders of the scenario writers.

Everybody in filmdom has had a crack at making pictures; everybody has been given an opportunity but the author. The authors have been brow-beaten, belittled and discouraged at every turn.

Good pictures will be made when there is hearty, honest and intelligent co-operation between director and author.

Speaking very frankly, I don't believe W. A. BRADY, JESSE LASKY or any other film producer is sincere in what he says about wanting good stories for the screen. The producers want all the bacon.

Except in remote cases no royalty is paid on original scenarios. A good five-reel scenario brings five hundred dollars. One thousand dollars has been paid for five-reel stories from time to time when the exigencies of the moment demanded that production be commenced. An average of $375 for a five-reel scenario would be a fair basis from which to figure.

There is as much plot material in a good five-reel picture play as is ordinarily found in two stage plays, or two novels. The average novel or stage play, when transmuted into a picture drama runs logically to three reels. Skillful and unskillful padding by the scenario writer makes these three-reel stories five-reel productions.

We have, then, in a five-reel picture sufficient material to make one full novel and half of another novel. Novelists vary in the time consumed in writing a novel. Careful, conscientious writers take two years. The financial return to a successful novelist is anywhere from $10,000 to $50,000 and, perhaps, a vast fortune. In addition to the book revenue there always is a possibility the novel may lend itself to stage or picture production. Why, therefore, should a successful author turn to scenario writing and sell for one thousand dollars the plot material that would make two novels?

The picture company in buying a scenario purchases all rights. If the company should make half a million dollars from the picture the author receives nothing more than the original payment, except, of course, a polite letter to submit some more scenarios of the same kind so that the company can clean-up on him.

In scenario writing there is absent that will-o'-th'-wisp of opportunity ever present for the playwright, the novelist, the miner, or any other gambler.

The film companies have managed to date to "get by" on the hit-and-miss product of amateurs—individuals who have *one* good story in them. Now that the *story* has finally come into its own the companies find themselves hard-pressed. For a time the film producers were making money out of stars merely because they were stars, but now the stars are demandng *good* stories because the public is tired of being buncoed.

The solution for the difficulty is a square deal for the authors. Royalty days are coming.

PAUL DICKEY,
Director-General of the International Film Service, Inc.

"A DAUCHTER OF THE GODS"

Herbert Brenon's Kellermann Film Officially Named by William Fox

Herbert Brenon's tremendous film conception, "A Daughter of the Gods," which was in the making in Jamaica for eleven months, is now almost ready for production in the greater cities of the United States and Europe.

Within the next week announcement will be made of the name of the Broadway theater to give shelter to this production, and as rapidly as possible thereafter, the other larger cities of the nation will be opened up.

Robert Hood Bowers, the famous composer of musical successes, such as "The Vanderbilt Cup," "The Hoyden," "The Red Rose," and other musical shows, is nearing the end of his task in writing the musical score for the production.

Many reasons entered into the selection of "A Daughter of the Gods" as the title for the Fox-Brenon-Kellermann picture. For months under the warm Jamaica skies, Herbert Brenon made his picture with "A Daughter of the Gods" as his working title. Creators of pictures who begin their pictures with a designation are beyond question influenced by their temporary titles. More and more the picture continued to adhere to its temporary poetic designation. In the course of recent months scores of titles were under consideration by William Fox, Herbert Brenon and their close consultants, but none of the newer suggestions were so applicable to the picture as the initial title.

TO SWIM HOME WITH SCENARIOS

Norbert Lusk, who is at present in Monte Carlo collaborating with C. N. and A. M. Williamson on a serial photoplay and a number of feature scenarios, will have to act as his own messenger boy when the plays are completed. Lusk went abroad two months ago, following arrangements made by the Amalgamated Photo Play Service, to work with the two famous English authors on the serial and the feature scenarios. Two of the scenarios were sent to this country some weeks ago but have never arrived and the Amalgamated sent word to him to keep all his scripts with him in Monte Carlo until he got ready to leave and then to tie them on himself and take a chance on eluding submarines.

PRIZE FLOWERS IN PICTURES

The floral display which was awarded highest honors at the recent Marin County Flower Pageant held in Marin County, California, in commemoration of the landing of Sir Francis Drake, has found its way into motion pictures.

This prize exhibit was secured by the California Motion Picture Corporation for use in the elaborate reception room set prepared for Beatriz Michelena in "The Woman Who Dared."

The set itself, according to advance reports, is one of the very largest and most pretentious ever built for the screen. It occupies every foot of the extensive stage room at the "California" plant.

GENERAL FILM EMPLOYE KILLED

Miss Nellie Phillips, a bookkeeper employed in the General Film company branch office at Wilkes-Barre, Pa., was killed Saturday, June 3, when a street car in which she was riding was struck by a train. Miss Phillips had been employed in the Wilkes-Barre office for more than two years, and her efficiency and fidelity were highly appreciated by the General Film company.

M. P. BOARD OF TRADE SUSPENDS

Committee Appointed to Form a New Organization on an All-For-The-Trade Platform

Nearly one hundred representative men of the motion picture trade attended a luncheon at Delmonico's in response to a call from the Board of Trade. There was no reason given for the meeting, and there was much surprise when Walter W. Irwin announced that, in an effort to create harmony among all branches of the industry and to present a solid front in the fight against all things inimical to the industry it had been decided to leave the question of the dissolution of the Board of Trade in the hands of the representatives present. It was for them to say whether that body should remain as the nucleus of a new organization which should be so rearranged as to include all branches, or an entirely new organization formed. Mr. Irwin said, in part:

Frankly and honestly speaking, the Motion Picture Board of Trade has not been able to fulfill its objects. It was formed with the best of intentions. It was the intention of everyone who had anything to do with it that it should gain the confidence of the entire industry, and that each branch of the industry should come into it with a proper representation. The fear seems to have existed that the Motion Picture Board of Trade is a manufacturers' association.

Now, the officers and directors of the Board of Trade are quite willing to relinquish their positions to others who may be selected by the entire industry. I think I can confidently say to you that they are quite willing to amend the charter in any respect that this meeting may consider that it should be amended.

They are willing to go further than that. They are quite willing to dissolve the Board of Trade, so that the Board of Trade will not be in a position of inviting manufacturers or exhibitors to come into it. The purpose of this meeting is to form an associatoin by whicn no one is invited to come in, by which we have all come together of our own volition for the purpose of forming an association which is thoroughly representative. The fact that the Board of Trade has not been able to carry out the purposes and intentions with which it was formed is not unusual; in fact, is quite natural. Other trade organizations, as you know, when first formed in an industry, go through this same period, of uncertainty, of suspicion, and of misunderstanding; and it is not until vital questions confront the whole industry and cause the entire industry to get together, just as we are here in this splendidly representative gathering, that those comprising an industry are able to understand each other, to do away with the differences, and, as we propose to do to-day, amend the existing trade organization so that it meets the requirements of the entire industry, or else discard it and create a new association which will be able to present a solid front to question that affect the entire industry.

After considerable discussion it was decided that all those present at the meeting constitute an organization committee, and that the chairman of the meeting appoint a sub-committee of twelve to formulate plans for a new organization and report back to the organization committee in three weeks at the same time and place.

The committee appointed was as follows: J. E. Broulatour, Nicholas Power, J. H. Hallberg, Lee A. Ochs, John J. Whitman, L. L. Levine, W. S. Bush, W. A. Johnston, Tracey A. Lewis, W. W. Hodkinson, Jesse Lasky, and Walter W. Irwin.

Commenting on the meeting, one of the biggest men of the industry, said: "This is the biggest opportunity the industry has ever had to show that it has left off its swaddling clothes and taken its place among the grown-ups of the business world. The action of the Board of Trade in coming frankly before the industry and admitting that they were wrong shows the bigness of the men at the head of it and should be a most potent factor in a get-together movement which will bring the whole industry into one big organizaiton where they can work for their mutual welfare."

NATIONAL BOARD OF REVIEW

M. P. Umpires Explain their Work at an Interesting Meeting in New York

The annual meeting of the National Board of Review of Motion Pictures was held in the Russell Sage Foundation Building on the evening of June 5, with the Chairman of the Board, Mr. Cranston Brenton, presiding. One hundred and fifty members of the Review, General and Executive Committees of the Board were present.

Mr. Brenton introduced Mr. John M. Casey, Mayor's License Clerk of Boston, who discussed the co-operation between the National Board of Review and the local authorities in Boston. Mr. Casey, in explaining his work, said that he was in receipt of the weekly bulletins of the National Board and that on order of Mayor Curley no pictures could be shown except those which were approved by the National Board. In his opinion, this method of local control of motion pictures was best and far superior to any official censorship body which makes a practice of viewing films..

Mrs. Dexter Thurber, of Providence, interestingly described her work in arranging for and carrying out children's programmes in that city. Mrs. Thurber said that she had formed a committee which represented public officials and various organizations and stood sponsor for the first performance which was given at the expense of the Strand Theater. At the performances programmes selected by the committee were shown and in a very short time the venture became financially profitable. The Providence committee found that the children cared less for purely educational pictures than for comedies or the shorter dramas. Following the experience in Providence, Mrs. Thurber and her committee arranged for children's performances in a nearby mill town and success was obtained there as well. A slightly different programme was used for this purpose, some Western pictures being included. Mrs. Thurber has prepared a special pamphlet with reference to her work, and she emphasized the desirability of co-operating with the National Board of Review in its children's work. Many questions were asked of Mrs. Thurber by persons present who were particularly interested in the work for children.

Mrs. Frederick Lee Ackerman presented a brief report as the chairman of the Membership Committee and named several matters which were moot questions to be decided with reference to the detailed work of the review committees.

Following Mrs. Ackerman, Mrs. C. W. Cartwright, of Minneapolis, chairman of the Education Committee of the National Federation of Women's Clubs, described the work of the local committee which receives the bulletins of the National Board, basing its activities upon it rather than attempting independent action except where some peculiar situation warrants it. The committee is unofficial and reports its conclusions to the Mayor. Mr. Robbins Gilman, who is a member of the Advisory Committee of the National Board, is the secretary and executive officer of the Minneapolis committee. The Minneapolis plan was adopted in place of a suggestion for local official censorship, for which there was some sentiment. The unofficial character of the committee and its earnest work has produced satisfactory results.

Mr. Brenton concluded the meeting with an extremely interesting address. He referred to the responsibility of the Board to the manufacturers and to the public, and he urged that the members continue to give their most careful thought to judging pictures, and that they do not lose sight of the constructive critical work of the Board, which is based to a considerable degree upon their comments concerning pictures. The members were asked to note upon the back of the ballots which are used in connection with the pictures their general impressions concerning the films. The false logic upon which a demand for legal censorship, whether municipal, State or Federal, was discussed by Mr. Brenton. He concluded by commenting upon the progress in art and perfection which the manufacturers are making in their newer productions.

In addition to the addresses there was much informal discussion and questions were answered by Mr. Brenton and other members of the Board. There was much general interest and enthusiasm at the meeting. Plans were outlined for furthering the children's performances throughout the country and emphasizing the Better Films Movement in the motion picture theater as an answer to the censorship agitation.

The members of the General Committee of the National Board, many of whom were present, are: Mrs. Frederick Lee Ackerman, Mr. Elbridge Adams, Mr. Cranston Brenton, Dr. Edmund Burton, Mr. William P. Capes, Miss Martha Draper, Mr. Ralph Folks, Mrs. Howard Gans, Mr. Edwin Trowbridge Hall, Mr. James Shelley Hamilton, Mr. Lee F. Hanmer, Mr. P. F. Jerome, Mr. Raymond P. Kaighn, Dr. Orlando Lewis, Dr. Charles S. Macfarland, Mr. E. A. Moree, Mr. William J. Morris, Dr. Henry S. Oppenheimer, Mr. J. K. Paulding, Mr. T. N. Pfeiffer, Mr. W. Frank Persons, Mr. R. S. Pigott, Miss Miriam Sutro Price, Mr. Jonathan Rawson, Mr. Louis Rouillion, Mr. Lester F. Scott, Dr. Albert Shiels, Mr. Clarence A. Perry, Mr. E. A. Jenkins.

COMEDY IN NEW PLASTIQUES

Ashley Miller, the inventor of the animated bas-relief on the screen, which is now released regularly on the Paramount programme through the Bray studios, is one of the best known of American film directors. No one but the artists, cameramen and directors knows how the Plastiques are really made. Sculpture in motion pictures is the result of months of careful work spent by Mr. Miller and Mr. C. H. Ransom, the comedy director, in a little studio in the Bronx, where the sculptor's art, the photographic lens and the possibilities of the films were all utilized to produce a new screen feature.

Animals in the Plastiques are of the most grotesque and comic workmanship. The initial release is a grotesquerie based on the old fable about a lawsuit and a cow.

FILM CITY BLOWS AWAY

OMAHA, NEB. (*Special*).—The "Rialto Motion Picture Company," which was to have a "Second Universal City" at Ralston, Neb., and with whom several people had signed contracts, has suddenly vanished. Mr. E. E. Schafer, president, suddenly left the city, the offices are vacant, and no one knows anything of his whereabouts. It is generally believed that it was a real estate boom. No work had been begun on the building, but a great ceremony was held at the laying of the cornerstone some weeks ago.

ESTHER P. NEWMAN.

"LONESOME LUKE" (PATHE).
(Finds a Friend in the Baby Burro.)

NOT YET TWENTY-ONE

The Rapid Rise of Frank Shaw, Vitagraph, from Office Boy to Publicity Department

A little over four years ago, a bright, clean-cut, intelligent looking young chap walked into the Vitagraph yard at Flatbush and asked to see Mr. S. M. Spedon, head of the publicity department. At that time the Vitagraph company operated a stock room where were kept photos and cuts of players, banners, postal cards, etc., that found ready sale among theater proprietors and picture fans. This branch of Mr. Spedon's department was growing so fast that it became necessary to enlarge the force in order to have one person devote his entire time to looking after it.

Mr. Spedon was just on the point of making inquiries for a suitable assistant when he was approached by this neat appearing youngster, who said he was looking for a position. It was Frank Shaw and ten minutes after he was "on the job."

In this new position he not only learned the value of advertising, but became familiar with the kind of copy that brought results. Later, he was called upon to apply this knowledge in a still more important position to which he was advanced when the Vitagraph publicity department was reorganized a few months ago. It was then his real worth was recognized by the Vitagraph heads, who appointed him manager of the News Service Department under the supervision of Harold Bolster, assistant to J. Stuart Blackton.

From the humble position of an office boy in 1912 to head of the News Service Department of a big motion picture concern, in 1916, where he not only has innumerable duties to contend with, but directs and overseers the work of a force of twelve, is the enviable record of Frank Shaw, head of the N. S. D. of the Vitagraph company, who has yet to reach his twenty-first birthday.

Another advancement looms up in the near future for this energetic young man whose ambition, perseverance and tirelessness in his efforts to succeed has already won him a position that would tax the ability of the ordinary man twice his age, for it has been announced that Mr. Shaw will assume the duties of a benedict on June 28, when he will lead one of Brooklyn's fair daughters to the altar.

VITAGRAPH VISTAS OF NEW YORK

"New York, Past and Present" is the title of a one part scenic picture, in which Father Knickerbocker personally conducts a tour through his wonderful metropolis. All the familiar landmarks of the city are shown, and when they fade out, the same spot is shown as it appeared in Colonial days. The reel closes with a wonderful panoramic view of the city, taken from the pinnacle of the Woolworth Building.

BUTTE-IFUL PICTURE HOUSES

BUTTE, MONT. (*Special*).—"The Liberty," a beautiful picture house on Broadway, is the latest venture in Butte, seating nearly 500. Pullman leather-covered seats are installed. M. J. Berger, manager, with John Curran, late of the Empress, as head door man. Two other large houses in southern part of the city are in course of construction, each of which will seat 700.

CHAS. W. LANE.

PETROVA TO READ OWN POEMS

Mme. Petrova will give a series of readings of her own poems at the Little Theater, New York, in the near future. The readings will be given on Sunday nights, and will continue for several weeks. In addition to the poems Mme. Petrova will also give brief talks on some of her favorite topics, the first of which will be "The True Feminism."

SPAIN AT THE RIALTO

Splendid Musical Programme Has the True Castilian Coloring and Artists to Render It

The Rialto, after an immensely successful presentation of Sir Herbert Tree in "Macbeth," returns to first principles with a mixed programme of filmed drama, news events, travel and scientific pictures, comedy and concert features. William S. Hart heads the bill in what for him is a novel role, a clergyman, in a sensational photoplay, "The Apostle of Vengeance." This story is one of moonshining, bushwhacking and family feuds in the back woods of Kentucky.

Musically it is Spanish week at the Rialto, and Managing Director S. L. Rothapfel has engaged Mme. Jeanne Maubourg, mezzo-soprano, of the Metropolitan Opera company, M. DeFrere, of the Chicago Opera company, and Cristeta Goni, juvenile violin virtuso. The former sings "Habanera," and Mr. DeFrere the "Toreador Song" from "Carmen," while little Miss Goni plays two favorite numbers composed by Pablo de Sarasate.

The Rialto orchestra under the direction of Hugo Riesenfeld, plays a Spanish overture and several numbers by Granados, the Spanish composer who lost his life on the S. S. Sussex while returning to Europe after supervising the presentation of one of his one-act operas at the Metropolitan Opera House.

Continuous performances prevail as was the case prior to the Tree engagement.

NEW YORK PHOTOPLAY LEAGUE

One of the outgrowths of the recent meeting of the delegates of the Federated Women's Clubs which was held in New York City, was the formation of The Photoplay League and the appointing on the advisory committee of such prominent New Yorkers as Cornelius Vanderbilt, Adolph Lewisohn, Isaac N. Seligman, Mrs. J. Borden Harriman, Mr. and Mrs. Charles Dana Gibson, Mrs. James Spey and many others prominent in the social life of the metropolis.

At their first official meeting held at the Seventh Regiment Armory recently, after the organization was instituted, the forthcoming Pallas release "Davy Crockett" was shown as an example of the modern high grade picture.

INCE AND WOODS AID ALLIED BAZAAR

Mr. Thomas H. Ince, producer of the big photo spectacle "Civilization" at the Criterion Theater, has consented to share some of the generous receipts of this most successful picture with the wounded soldiers of the Allies. The proceeds of one hundred tickets a day for the next ten days will be turned in to the Allied Bazaar Fund at the Grand Central Palace. Pretty motion picture actresses under the chairmanship of Miss Margaret Mayo, author and playwright, Mrs. Barney Barnard, soloist of "Civilization," at the Criterion Theater, Miss Beulah Livingstone, and Miss Lena Falk Gjertsen will be on hand nightly to auction these seats.

OWEN MOORE RE-ENGAGED BY FAMOUS

Owen Moore, one of the best known and most popular players on the motion picture screen, has been re-engaged by the Famous Players Film company, under a long term contract, and will shortly be co-starred with Hazel Dawn in an adaptation of a great stage success on the Paramount Programme. Mr. Moore has been a popular figure on the screen ever since the pioneer days of the motion picture and has been identified with several notable productions. He has just completed a most successful engagement with the Triangle Film Corporation, in the production of which he scored a personal triumph.

FILM CLUB SQUARES A STRIKE

CHICAGO (*Special*). — The Film Club of Chicago was able to straighten things out when the expressmen were on a strike and saw that the films were delivered all right, doing a lot of good in this instance.

"Ramona" opened at the Auditorium for an indefinite run. Fred McLellan is here to boom it. Burt Jacobi has been engaged as his assistant.

"The Little Girl Next Door" continues to draw capacity at the La Salle.

E. E. MEREDITH.

NAOMI CHILDERS A LIFE SAVER

Naomi Childers, the popular Vitagraph star, who is considered the only girl with a perfect Grecian profile, is the recipent of a very complimentary epistle from a French trooper.

The letter states that the writer witnessed Miss Childer's superb acting on the cinematograph when he had been allowed to visit his home a few days while recuperating from a wound.

After watching her acting and classic beauty, the letter reads on, the writer once again believes life worth living.

ORDER the July 1st issue of THE DRAMATIC MIRROR from your newsdealer, because The American Film Studio, the third of our Studio Series will appear, and you cannot afford to miss it.

"FALL OF A NATION" FULL OF FIGHT

But Victor Herbert's Score Mingles Melody with Battle Music to Match the Roar of the Big Guns

By Thomas Dixon. Music by Victor Herbert. Directed by the Author, Assisted by Bartley Cushing.

Charles Waldron ..... Percy Standing
John Vassar ..... Arthur Shirley
Virginia Holland ..... Lorraine Huling
Tommaso ..... Philip Gastrock
Angela ..... Flora MacDonald

People who know music and appreciate it were in a large majority at the opening of "The Fall of a Nation," and if that be taken as a criterion the operatic accompaniment will probably be even more popular than the picture itself. Everybody had a word of praise for Victor Herbert's endeavors and he was the recipient of congratulations on all sides, besides having to make a short speech at the closing. Mr. Dixon also had a few words to say.

Dr. Dixon had a genuine inspiration when he engaged Victor Herbert to compose the orchestral score for "The Fall of a Nation," and the collaboration sets an important precedent in cinema-symphony productions. Orchestral arrangements of appropriate melodies, as in the case of "The Birth of a Nation," and original incidental music, as with "Ramona" and "Civilization," deserve the highest credit as constructive and artistic developments of the art of motion picture accompaniment; but this is the first time in this country at least that a premier composer has collaborated with the author exactly as he would on an operatic production. The nearest parallel in musical history is the suite which Grieg composed for Ibsen's "Peer Gynt"—which was in itself a pictorial fantasy. This suite (Grieg composed two before he himself was finally suited) gained greater popularity than the dramatic poem upon which it was founded—mainly because the latter was so difficult of stage production. Richard Mansfield achieved the crowning triumph of his career in his spectacular production of "Peer Gynt," and incidentally found in the title-role a composite of all his own most celebrated characterizations. In fact his stage production was far more effective pictorially as well as dramatically than the motion picture recently produced in this country—although Cyril Maude's interpretation of the title-role proved him a worthy successor of Mansfield. But with all the wealth of Grieg's two "Peer Gynt" suites at their command the producers utilized only a few familiar themes like "Anitra's Dance," the "March of the Gnomes," "Asa's Tod," and Solveig's Lied"—which latter was repeated almost *ad nauseam*—beautiful as it is, and the score then branched off into a medley of Southern melodies reminding one of the score for "The Birth of a Nation," but not so apt.

This seeming digression is mainly for the purpose of emphasizing one of the chief virtues of Victor Herbert's score for "The Fall of a Nation." It goes without saying that anything arranged by America's most popular composer must be musicianly, melodious and suited to the subject, but Mr. Herbert took the whole scenario scene by scene and devised appropriate and atmospheric themes which echo the action and suggest the underlying sentiment of the story. There are soul-stirring marches to match the military maneuvers—one accompanying the invaders having a peculiar sinister suggestion; a swinging waltz and lively one-step for the ball-room scene, a typical Neapolitaine for the little Italian boy's birthday fiesta, while the battle music is terrific in its suggestion, intensifying the wonderful scenes on the screen and blending perfectly with the usual off-stage effects.

Among those present at the opening were:

Ex-Judge Alton B. Parker, Miss Charlotte Burnett, Mayor John Purroy Mitchel, Theodore Rousseau, Edward D. Marsh, Thomas H. Ince, Richard A. Rowland, Joseph W. Engel, Commodore J. Stuart Blackton, Herbert Brenon, Dr. Ralph Opdyke, J. B. Duke, A. J. Drexel Biddle, Jr., A. B. Duke, B. N. Duke, Henry R. Hoyt, W. R. Perkins, Lorraine Huling, Mrs. Huling, Leila Frost, Flora MacDonald, Percy Standing, Captain Ridley McLean, Mrs. Charles E. MacMillan, Mr. and Mrs. Thomas Dixon, Mrs. Robert Adamson, Reginald Barlow, A. H. Woods, Jesse L. Lasky, W. A. Twitty, W. T. von der Lippe, Mary Pickford, Owen Moore, Mabel Talliaferro, Mrs. Marie B. Schrader, Robert B. Vignola, and C. Kelsey Allen.

"The Fall of a Nation" is a huge, colorful spectacle abounding in good photography, providing many scenes of rare beauty enhanced by the melody of a musical score written by Victor Herbert, and not lacking in sensational effects of the kind appreciated by lovers of raw melodrama. There are numerous well depicted battle scenes in evidence, in which the death-dealing power of modern artillery is exhibited with considerable success, and the wild, whirling ride of the white-clad legion of "The Daughters of Jael" to the rescue of their compatriots ranks as the most spectacular event in the picture.

Admitting the truth of the ancient adage which asserts that "comparisons are odious," it nevertheless becomes necessary in the present case to drag in "The Birth of a Nation" as a standard of film excellence by which this last big screen feature must be judged. The comparison is indeed one invited by Thomas Dixon when he announced "The Fall of a Nation" as being a sequel to the Griffith masterpiece. And unfortunately it must be confessed that the Dixon production has fallen short of its intended goal. The Griffith picture had a solid foundation in actual historical occurrences to build upon, and the advantage of being directed by a man who stands second to none in his profession. Mr. Dixon was compelled to rely upon his imaginative ability and dip into the future for material. Furthermore, he was handicapped by lack of directorial experience, with regrettable results to his high hopes of creating a furore in filmland.

The path of a prophet is one beset with snares and pitfalls at the best of times and Mr. Dixon does not shine to good advantage in the present instance as a foreteller of misfortune. One may grant him credit for his energy and enthusiasm in the cause of preparedness, but beyond that point it is impossible to render praise. Considered as a preparedness plea "The Fall of a Nation" fails to impress. In fact, it is more than likely to exercise a boomerang effect so far as the advocates of a larger army and navy for Uncle Sam are concerned. There can be nothing more potent than ridicule for the destruction of propaganda of any kind, and the sheer absurdity of the story conveyed by this film will probably be accepted by the pacifists with keen delight as a weapon forged and made ready for their hands.

Also, it may be said that a goodly portion of America's influential and respected citizens feel that they have a right to resent the efforts of motion picture producers to represent the sons of their Fatherland as a mob of savage, lustful, drunken brutes capable of committing any and every atrocity under the sun. The fact that the army of invasion is supposed to come from a mythical country deceives nobody. The soldiers who turn the United States into a bloody shambles are made up to represent Germans with such fidelity that there can be no mistaking their nationality. The "mythical name" disguise is merely a bit of ludicrously transparent hypocrisy, which serves but to accentuate the implied offense.

Briefly outlined, the plot of "The Fall of a Nation" runs as follows: With the assistance of a number of traitorous hyphenates an invading army captures New York, as well as several other Eastern cities, and sets up a Viceroy at Washington. They are aided by feminine peace advocates who have succeeded in defeating a bill for preparedness brought into Congress by the hero. The latter's sweetheart—Virginia Holland—is the leader of the feminine brigade. Too late, she realizes, after the city has been sacked, the American army defeated, the U. S. fleet destroyed, and all the resulting horrors of war let loose upon a conquered people, that she and her associates have erred. There ensue two years of misery under foreign rule. Virginia and her feminine allies thereupon form an organization known outwardly as the "Loyal Legion," but in secrecy as "The Daughters of Jael." As members of the Loyal Legion they gain the confidence of the invaders and plot to free the country. Recruiting for the making of a new American army goes on in secret, numerous members of the foreign forces are seduced from their allegiance by Virginia's band, and at the crucial moment, headed by the heroic "Daughters of Jael," the American patriots arise in their might and turn the tables on their conquerors.

A double love story is vaguely threaded through the plot, two of the swains being youngsters in their early teens who provide a little light comedy that tends to lighten the gloom of things in general at odd intervals. Incidentally, the boyish lover performs prodigies of valor after a fashion reminiscent of the best traditions of "Jack Harkaway" of wild-cat literary memory, and proves himself a truly desperate warrior in knickerbockers. Virginia and her congressman-soldier hero—John Vassar, survive all the perils of the play and are united in the end, when the Stars and Stripes once more fly triumphant above them.

Despite the overdone sentimentalism and crude melodrama of the production there are some really effective emotional scenes staged. In this connection it is only fair to state that Lorraine Huling makes a strong impression in the role of Virginia Holland, her work being well balanced by that of the hero—John Vassar, as portrayed by Arthur Shirley. Flora MacDonald, as Angela, wife of the luckless Italian—Tommaso—who sacrifices himself vainly on the battlefield in defense of his adopted country, gives a fine performance throughout, and Percy Standing fulfills all requirements for the part of the American traitor—Charles Waldron. The support given the principals by the other members of the cast is commendable.

Lack of continuity is one of the serious defects of the picture, which is best described as a series of episodes rather thinly connected. Its thrills are many, but of the spasmodic kind that serve to show the unevenness of the performance, and fail to carry conviction. As a stimulant to racial hatred "The Fall of a Nation" might prove a dangerous factor, were it not for the saving sense of humor engendered in the minds of many observers by its farcical situations.

P.

"THE FALL OF A NATION."

Fight on the Staircase of Waldron's House on the Heights of Manhattan.

DIXON DENIES RACE BIAS

Hired 500 German Reservists to Film Battle Scene in "The Fall of a Nation"

Before going to Los Angeles yesterday to start "The Fall of a Nation" there, Thomas Dixon said:

In view of the criticisms of certain scenes, I wish to reiterate the statement that "The Fall of a Nation" is not directed against any nationality, class or racial element in this country. My friend, S. Stanwood Menken, is quite mistaken in saying: "Your picture is manifestly anti-German." Against Mr. Menken's expression I would put the opinions of the local German press which are uniformly as favorable to my play as the great majority of the English language papers. The entire point of the play is that all the nationalities here whether British, Irish, Teutonic, French, Italian, or Eastern European, should be fused into an united Americanism.

It is alleged that the large number of German faces in the hosts of the invading army and in the cast in "The Fall of a Nation" convicts the author of cherishing anti-German prejudices. On the contrary, I chose these men because they were out of work and hungry. Five hundred Germans, many of them reservists, applied to me for work in the battle scenes of the picture, and I was glad to give it to them. They represented fairly well the varying types of the Imperial Confederation of Northern Europe which I imagined to be attacking America.

My great-grandfather, a Prussian, Colonel Frederick Hambright, fought in the Revolutionary War at King's Mountain. The German strain in my blood, as well as my inherent sense of fairness to all the components of Americanism, would prevent me from singling out the Teutons for attack. My quarrel is with Imperialism, whether pro-Ally or pro-German. And my desire is to uplift the ideal of true American democracy, which is in danger of being lost sight of by the partisans of the overseas quarrels.

OLCOTT AGREES WITH MARK TWAIN

Having recently returned from Bermuda, where he went for the purpose of obtaining atmosphere for the popular Famous Players production, "The Innocent Lie," in which Valentine Grant is featured, Sidney Olcott has many interesting and amusing tales to relate concerning our little British neighbor. Among other things, Sid said:

"Mark Twain generally managed to say exactly what he thought about any given place. Concerning Bermuda the distinguished humorist remarked, 'Bermuda is Heaven, but you have to go through hell to get there.' As always, he was right. Of all the rolling, pitching, tossing overseas and underseas voyages, the trip to the Orphan Island takes the cookie.

"Only two of our entire company escaped the ravages of seasickness, one being Valentine Grant, and the other, I may say with modesty, being myself. This was true of both voyages.

PATHE RELEASES FOR JUNE

Program Shows Pleasing Variety of Interesting Subjects for Past Two Weeks

With eight reels of "serials that pay" as Pathe calls them, two reels of slapstick comedy, a Goldberg animated cartoon comedy, four issues of the Pathe News, and five split reel scenic and educational pictures, the House of Pathe shows its hand to the exhibitor for the past two weeks (up to and including June 17).

In the week beginning June 5, "The Double Resurrection," an episode of "The Iron Claw" was the release. In "The Double Resurrection" a mystery veiled 'lady' furnishes the thrill. Creighton Hale, who plays the part of Davy, Enoch Golden's secretary, and who for so long a while has been strangely missing, proves to be this same veiled 'lady' much to the astonishment of the Golden household, and (take Pathe's word for it) the audiences.

The week of June 5 also marked the release of the fifth drama in the "Who's Guilty?" series—"Sold Out." In all of these two-reel dramas Anna Nilsson is featured with Tom Moore. The rest of the casts keep changing, among the supporting artists' names appearing such well-known ones as Octavia Handworth, Alan Hale, etc. "Sold Out" tells the story of a wealthy girl who prefers the love of a poor young mining engineer to that of a wealthy suitor.

"The Fatal Pie," a Goldberg Animated Cartoon comedy furnished fun in the week beginning June 5. Attached to the Goldberg cartoon is a part reel entitled "Some Fresh Water Fishes" an educational film that will please the devotees of the gentle art of beguiling the simple fish into disastrous flirtation with a decoy worm.

On this same program is another split reel. "The Zinc Mines of Lang Hit," an educational film of French Indo-China showing the methods employed in taking zinc from the mines is interesting because of the difference of Oriental method from ours. This is on the same reel with "Around Mount Fuji," a scenic picture of picturesque Japan.

Two issues of the Pathe News, the first, No. 46 on Wednesday, June 7, and the second, No. 47, on Saturday, June 10, rounded out the week's offerings on the Pathe programme.

For release in the week beginning Monday, June 12, Pathe gave "The Unmasking of Davy," another episode of "The Iron Claw."

PICKING TYPES NOT GUESS-WORK

JOHN DOE.

Height	6 ft.	Hair	Blond
Weight	190	Eyes	Dark
Type			Young Heavy
Experience			
Remarks			

There are over two thousand cards in the file of the office of the studio manager, Albert Kaufman, at the Famous Players Film Company, on each one of which statistics concerning various players have been entered. With each card there are placed a few photographs of the person in question, one of which shows a straight pose, the others exhibiting the party of the first part under the influence of make-up, as it were.

This was the first discovery made in the search for the system which lies behind the remarkable ability of motion picture producers to choose almost infallibly the correct type of player to fit any given role. If the producer simply happened to have made fortunate choices for one picture, one would be apt to regard it as a mere stroke of good fortune, but where such an organization as the Famous Players maintains the same standard for years, though there may be five or six individual companies headed by the various stars all operating at the same time, it becomes system.

SHREWD SMALL TOWN EXHIBITOR

J. A. Karnes is the name of a resourceful moving picture manager who directs the destiny of the Lyric Theater at Blacksburg, Va., and who was confronted with the problem that troubles many picture exhibitors in small communities,—how to satisfy the demand for a big picture by people who patronize theaters where the admission price does not exceed five and ten cents. To meet the demand for "The Battle Cry of Peace," Mr. Karnes secured the signatures of 150 of his patrons who were willing to pay $1 each to view the picture, and booked it accordingly.

A second canvass enabled him to secure enough signers to guarantee the added cost of appropriate music, and with these arrangements satisfactorily adjusted, he not only gave his patrons as good as they could obtain in a large city, but established a precedent for the acquisition of other feature pictures which the better class of patrons are willing to support by private subscription.

MOTION PICTURE PREPAREDNESS

Upward of 200 motion picture managers and their forces took part in the preparedness parade in New Orleans recently, thus giving a partial demonstration that the M. P. fraternity practices what it preaches. The parade came as the climax of a campaign of preparedness started in New Orleans two weeks previous by the exploitation in that city through the *Times-Picayune* of the big Vitagraph V. L. S. E. feature, "The Battle Cry of Peace," which it is estimated, was witnessed during its two weeks' run by at least ninety per cent of those who took part in the parade.

AROUND THE WORLD SERIAL

Triangle to Send Company with Fairbanks on Tour for Big Serial

Plans which will probably culminate in the Fall regarding a world tour by a Triangle company are being considered by Mr. Aitken. The arrival of Douglas Fairbanks, Allan Dwan and their company has brought matters to a definite point. According to contemplated arrangements, Douglas Fairbanks, another leading man and a leading woman, possibly Norma Talmadge, under the direction of Allan Dwan, an assistant and several cameramen, will leave in October or November for South America. The plan is to make a long serial with a separate story laid in each country, using the same three major characters. After covering South America the party is scheduled to go to Europe and then the various other continents. In this way a remarkable serial should be obtained. The picture will not only be of value for its stories, but also for the insight into native life in the various countries.

It will probably take more than a year in the making, and it is hoped that several kings will be converted into movie actors before the picture is completed.

FILMING OLD FORT SUMTER

Director Colin Campbell, of the Selig Polyscope Company, escorted special players and a staff of cameramen to Charleston, S. C., where old Forts Sumter and Moultrie will be filmed for the forthcoming Selig production of "The Crisis." After visiting Charleston, Director Campbell will come to New York on business connected with the production.

FANNIE WARD IN "THE GUTTER MAGDALENE" (LASKY).

VOTES FOR FEATURES

Goff, Back from Tour, Says Public Will Ultimately Select Photoplays

A. W. Goff, Assistant General Manager of the V. L. S. E., Inc., is back in New York, following a tour of four middle-western cities in which the Big Four has branch offices. These included Chicago, Cleveland, Cincinnati and St. Louis.

Interviewed in Cleveland by the dramatic editor of the *Plain Dealer*, Mr. Goff declared that public opinion is the link that must ultimately connect the patron with the producer. He said, in part:

Let the public dictate the sort of photoplays the producing companies present.

Our idea is that each day, an exhibitor should flash on his screen the titles and plot outlines of releases that will be available for him the following week. The slide requests his patrons to indicate their choice by applause or in some other manner.

Another plan that strikes me as being practicable is for the exhibitor to distribute among his patrons slips of paper outlining available releases, giving names of stars and such information as the patron should have, and upon which they may indicate their choice. The blanks could be deposited in a vote box at the exit, and by the verdict of his patrons the exhibitor could be guided.

There is no question as to who should choose the films. The patrons are the ones who pay to see them, and the patrons should have the final say as to what they see. This important question should not be left to the personal whims of the exhibitor.

Ultimately, the will of the public will make itself felt upon the producer. He will be forced to stage the sort of plays the majority demands. It would be a form of censorship at which no one could take exception.

DEATH OF HENRY REIMERS

Mr. Henry Reimers, at the age of 43, died at the Bellevue Hospital, New York City. Mr. Reimers was one of the pioneers of the motion picture business, starting with Wm. Selig in Chicago many years ago. He established laboratories all over the world while in Mr. Selig's employ and has toured the world many times.

At the time of his death Mr. Reimers was employed by the Diamond Feature Film Company of New York city.

OUR MUTUAL FRIENDS

Mary Miles Minter and Florence Turner in a Forthcoming Series of Famous Novels

"Youth's Endearing Charm," picturized from the famous story of the same name by Maybelle H. Justice has been chosen as the first starring vehicle for Mary Miles Minter, American-Mutual's newest and youngest star. William C. Dowlan is directing the picture which will be released in five parts.

Among the future Mutual releases will be a series of six productions featuring Florence Turner, supported by an all-star cast. The first of them will be a picturization of Thomas Hardy's famous novel, "Far from the Madding Crowd." This will be followed by a picturization of the English comedy-drama, "Doorsteps." "The Welsh Singer," "The First Settler's Story," from the poem by Will Carleton, "Shop Girls," and "Redeemed" will complete the series.

VIGNOLA AS CHOIR MASTER

Robert Vignola, who was directing Pauline Frederick in the adaptation of Zangwill's "The Moment Before," for the Paramount Programme, turned choirmaster the other day when the boys from a church nearby were used in a big church scene at the Famous Players studio. "It's my first offense as a choirmaster," remarked Vignola, after the boys were successfully marshalled out of the studio without doing any serious damage, "but I would rather handle an all-star revival than boy-choir. It is too strenuous for me."

Vignola is a convert to Victor Herbert's orchestral effects nowadays.

J. A. BERST GIVES BONUSES

Pathe Executive Distributes Large Sum Under Profit Sharing System

Playing Santa Claus in June is the unusual role which has fallen to J. A. Berst, vice president and general manager of Pathe Exchange, Inc. Mr. Berst celebrated the first day of the month of roses by signing seventy-two bonus checks drawn to the order of seventy-two hustlers in the Pathe branch offices who earned this money over and above their salaries. These checks are the first to be sent out under Mr. Berst's new profit sharing plan which has been responsible not only for greatly increased business for Pathe but also greatly increased earnings for many of the sales-force.

Members of the staffs of thirty offices will receive these checks, which range from amounts representing "vacation money" to large sums. V. R. Seelye, the Pathe business manager, who is now making an inspection tour among the various Pathe offices, reports that Mr. Berst's bonus system has everyone digging early and late and that if there are any sluggards in the Pathe force he has so far failed to see them.

WOMEN PRESS FOR CLEAN PICTURES

Editor DRAMATIC MIRROR:

The Woman's Press Club is the first organized body to take constructive action in the matter of clean motion pictures. The producers have said the women have it in their power to compel clean pictures. The resolution passed at the Saturday meeting of the Women's Press Club calls on producers to make clean and unobjectionable pictures and promises to support producers who will do this. Several producers have already promised their co-operation. Action was also taken on this matter at the biennial of the General Federation of Women's Clubs when it met this month in New York.

This is a big step, vitally affecting a mammoth industry and all women are being appealed to to support this action and to take individual and club action. This resolution, because of its far reaching effect, has a news value, and therefore deserves space in the news columns of your valued paper.

Very truly yours,
HELEN M. HILL,
Chairman of Press,
New York Woman's Press Club

WILL STAR IN PICTURES

Amelia Summerville of "Just Out of College" Fame, Devotes Herself to Screen

That Amelia Summerville will probably be starred by the Frohman Amusement Corporation in a feature especially adapted to the well-known actress's talents is a piece of information not likely to surprise those who witnessed her screen debut in George Ade's comedy, "Just Out of College," a few months ago.

On that occasion Miss Summerville appeared in the role of "Jonesy," a capable lady whose keen commercial instincts aid the two college youths in their attempt to boom the pickle manufacturing industry. Her work on that occasion was of such a telling nature that she fairly ran away with the lead from the star—a fact which was freely commented upon by New York critics at the time. Owing to some troublesome litigation regarding the play which sprang up just then, "Just out of College" did not obtain an extended metropolitan engagement, although pronounced by its author to be the most satisfactory picture of his creation shown on the screen.

It is now playing with tremendous success throughout the West, having made a record of a straight three weeks' run at the Fine Arts Theater, Chicago, at prices ranging from 25 cents to $1. And following the verdict of New York reviewers, Western showmen without an exception saw fit to bill Miss Summerville as playing the leading role. Owing to the triumph she scored in this her first picture, the actress has decided to go still further in the camera field, and as soon as William L. Sherrill, president of the Frohman Amusement Corporation, has selected a scenario, Miss Summerville will begin studio work.

BRADY THROWS A BOMB

William A. Brady, in addressing the Federated Women's Club of America at the Hotel Majestic, New York, recently, threw a verbal bomb into a tranquil gathering.

"You mothers of the country are responsible for any and all lascivious and suggestive pictures," he said. "If you will just follow the methods of the striking garment workers and establish a system of espionage at the theaters playing immoral or salacious subjects, and then with pickets warn other women away, you will soon prove to the manager that his house cannot thrive on bad pictures.

"You sit here and talk matters over, when, if you would devote half your energy to correcting the subjects you debate, the nuisance would soon disappear.

"I have a son fifteen years old. I want him to read Thackeray—he prefers Horatio Alger. He has never seen his mother play her most famous part in "Divorcons," but he has seen her time and again in "Captain Brassbound's Conversion," and "Major Barbara." I do not want him to see her other than as the noblest woman ever created."

FILSON FEATURED IN SELIG FILM

There could be no better evidence of the purpose of the Selig company to maintain its high position along historic lines than the recent re-engagement of the well known character actor, Al W. Filson. His advance in the motion picture field has been rapid. He and his talented wife, under the name of Filson and Errol, were long among vaudeville's strongest headliners. All that induced them to retire was a desire for the joys of domesticity in the balmy climate of Southern California. Mr. Filson recently scored a great success in the Selig V. L. S. E. drama, "At Piney Ridge," in the Selig feature drama, "The Hare and the Tortoise," etc. Mr. Filson will carry the name part in the forthcoming Selig production under the direction of T. N. Heffron, "The Old Man Who Tried to Grow Young."

MARC IS BRIDAL-SHY

"No," remarked Miriam Nesbitt, with emphasis, but good naturedly, to an interviewer, "I am not married to Marc MacDermott, nor he to me. That perennial rumor is about the hardest thing to down that I ever met." The question arose at the attempted marriage of Miss Nesbitt to MacDermott in the popular feature, "The Catspaw," in which they figure as leads. "Marriage! Why Mr. MacDermott is scared to death at the sight of a marriage," laughingly added Miss Nesbitt, but not with the significance it might imply. "You'd think that the ease with which he goes through ceremonies in films would make him a 'marriage expert.' Well, you ought to see him at the marriage of a friend to which he and I were invited, to 'stand up' for the couple. It was at The Little Church Around the Corner. He fussed and fidgetted during the ceremony. He stood on one leg and then the other. I had to nudge him to get his eyes off the ceiling and onto the ceremony, and when the minister asked him for the ring, you ought to have seen him!" And Miss Nesbitt could not tell the rest of the story for laughing.

BEARING THE BANNER

The Banner Film Company has been organized, with offices at the Gaiety Theater Bldg., Kansas City, Mo. This company has contracted for the purchase of "Race Suicide" for the territory of Missouri, Arkansas, Oklahoma, Kansas and Iowa.

The Banner Company has originated many advertising novelties and bookings of the subject prior to its initial showing in St. Louis have been sufficient to establish a record for that territory.

PACIFIC COAST NEWS

By Mabel Condon.

Los Angeles, Cal. (*Special*).—Harry Caulfield, one of the shrewdest studio managers in the making of pictures, has proven his efficiency in many ways as director of the new Charlie Chaplin studios. He has planned a unique publicity campaign which will reach the exhibitors from unknown sources.

The longshoremen's strike is holding up Rollin S. Sturgeon, who is waiting to secure a large vessel and capable seamen to navigate it, before he completes Cleveland Moffatt's "Through the Wall," with a big drowning scene. A large number of "waterdogs" of both sexes are engaged to aid Nell Shipman and William Duncan in this, the big punch of the story. There is much secrecy about Mr. Sturgeon's next picture to be made at the Western Vitagraph Studios.

Reports from San Diego indicate "God's Country—and the Woman" to be the best Vitagraph offering to date. It played to turn-away business one entire week.

Jack Sherrill was a visitor at the American Studios at Santa Barbara. He was surprised to see how eagerly most of the prominent players sought space in the American Edition of the Dramatic Mirror, to be issued July 1.

Howard Hickman, of the Thomas H. Ince Studios, is charging fans 25 cents each for his photos and donating the proceeds to the Actors' Fund.

"The House of the Golden Windows" will be inhabited by Cleo Ridgley and Wallace Reid, while George Melford, late returned from desert fasting, will direct the picture.

Adelaide Woods has announced that she will accept engagements by the picture hereafter, instead of regular stock work. She has recently finished three pictures under the Morosco banner.

One thousand hands extended a gripping congratulation to Tom Nash upon his assuming charge of affairs at the Selig Zoo Studios.

William Huribut, the prominent dramatist and photoplay writer, has left for New York, after disposing of a number of stories to Western firms.

Ashton Dearholt, of the American Film Studios at Santa Barbara, claims "first noise," although he won second place with "Big Bill" Russell's car at the Ascot races, May 30.

The Fine Arts Studio states that:

Lillian Gish dislikes elaborate costumes. The success of her costumes is due to their simplicity.

Dorothy Gish detests sentimental poetry—she prefers Plato's and Spinoza's philosophy.

Mae Marsh would enjoy playing character parts, but the Fine Arts Studio cannot agree with her, she being an excellent ingenue type.

Seena Owen wants to play vampire roles in preference to the characterization of a simple girl.

Norma Talmadge despises a sycophant. She demands the truth in each instance, whether it be complimentary or unfavorable.

Bessie Love enjoys spinning the rope, in which she was instructed by Jim Kidd, the Fine Arts cowboy.

Admiral Cameron McR. Winslow, Commander of the Pacific Fleet, performed before the camera at Universal City on May 30. Morris Meyerfeld, Jr., President of the Orpheum Theaters, was among those present and lauded the beehive-like industry of the "big lot."

Geraldine Farrar and lucky Lou-Tellegen have leased a Summer residence in Hollywood, and Cecil B. DeMille is in daily conference with them concerning their next Lasky picture.

When the Western Triangle exhibitors visited the Fine Arts Studios, every director present vied with the other in exhibiting some master bit of direction. The exhibitors are now greater boosters than before for everything with three sides to it.

Vola Smith is winning much favorable comment from nearly every Universal director for her talent and her beauty; and Lena Baskette, the "Theda Bara" of the juveniles, is rapidly making a name for herself which bids fair to outgrow the six-year contract she has signed with the Universal.

Will. M. Ritchey and D. F. Whitcomb, two of the most noted screen dramatists, are collaborating on a number of feature stories for "Little Mary Sunshine" of the Balboa forces. Mr. Ritchey is steadily accumulating a healthy bank account as a result of his photo-drama activities.

Dwight Whiting, of the Rolin Film Company, has taken out title to his third car in the last few months.

William D. Taylor, producer of the Morosco masterpiece "Pasquale," is laboring in the desert upon a new photodrama, "The Parson of Panomint," from the story by Peter B. Kyne. Dustin Farnum is the star.

S. S. Hutchinson, president of the American Film Company, complimented Director George Sargent upon the excellence of "The Secret of a Submarine," when it was run at a Santa Barbara theater.

Helen Holmes and her Signal Film company are finishing up their work in Honolulu. Upon their return they commence on "Judith of the Cumberlands."

One of the directors who is becoming popular because of his genial good nature is Albert Russell, who led in "the three cheers and a tiger" for H. O. Davis when he wired from New York granting a Universal holiday for May 20.

"Lonesome Luke" and Bebe Daniels are rivalling De Wolfe Hopper and William Farnum with a burlesque film offering of "Julius Cæsar," which the Rolin company will release shortly. Jim Crosby is getting some excellent results as head of the cinema department.

Charles Rankin, manager of production at Universal City, has engineered some excellent "coups" of late, one of his strong suits being the enrollment of well-known personages upon the roster of the various directors, without the additional necessity of their figuring upon the salary roll.

Hector Turnbull has been placed in complete charge of the Lasky scenario department at New York. This is a master move upon the part of the Lasky management, as Mr. Turnbull has produced some of the best film dramas of the day.

"The Spring Song," written by Harvey Gates and directed by William Worthington, is guaranteed to "go over" without music on the popular Universal releases.

Frank Keenan and Enid Markey will soon be presented in "The Phantom" on the Ince-Triangle programme. Charles Giblyn will direct it under the supervision of Mr. Ince.

The eyes of the world will be focused upon "The Eye of the Night," a new Ince-Triangle drama by C. Gardner Sullivan, in which William H. Thompson, the veteran actor, will be starred.

Arthur Hanson, doing his part to keep "Civilization" in the fore-front of events, won the ten-mile championship event at the Ascot Speedway on May 30.

Monte M. Katterjohn and Lanier Bartlett, staff authors of the Ince-Triangle forces, have collaborated on an unusual desert island story, in which William Desmond and Dorothy Dalton will play the leading parts, supported by Robert Kortman, Charles K. French, Agnes Herring, J. P. Lockney, Fanny Midgley, and Louise Brownell. Walter Edwards will be the director.

William S. Hart, the Ince star, will play the romantic role of a soldier-of-fortune in a drama of military character by Monte M. Katterjohn. With a company of fifty players he left last week for a point on the International boundary line south of El Centro for the filming of some scenes.

Enid Markey, the popular little star of the Ince-Triangle forces, demonstrated her expert knowledge of the art of cooking, when she acted as hostess at a meal prepared by herself to the stage carpenters one recent Sunday, when Miss Markey appeared for an extra scene and because of an unavoidable delay was forced to wait until the pangs of hunger forced her to proceed to prepare a meal for herself.

HOWARD HICKMAN

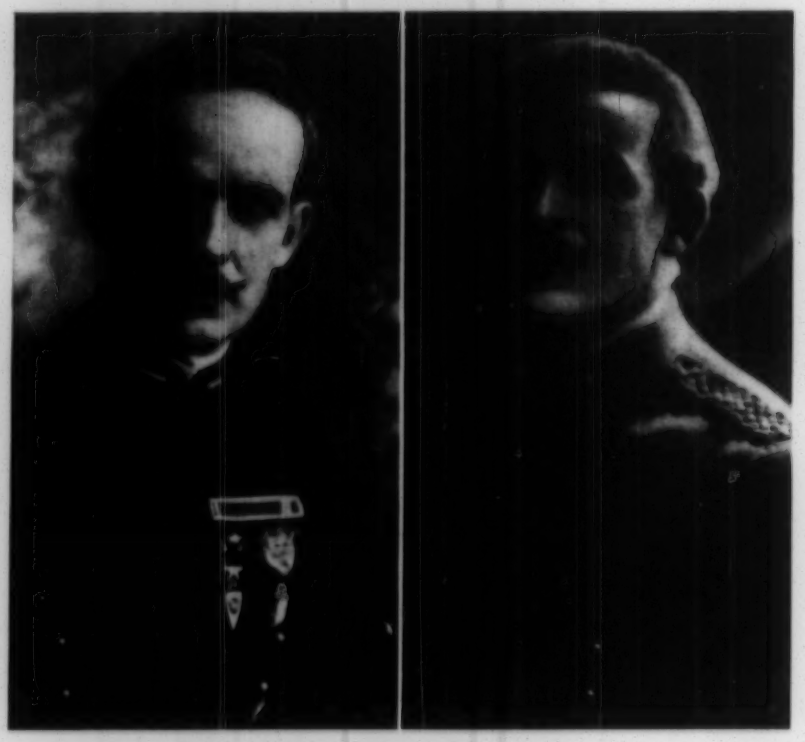
Howard Hickman, who takes the part of Count Ferdinand, the principal role in Thomas H. Ince's masterpiece, "Civilization," gives what is virtually a dual impersonation of character. First he depicts the ambitious aristocrat-inventor of a deadly war machine, finally swayed from his intent to torpedo an ocean liner by the inspiration of the girl with whom he is in love.

By a novel theme he is shown to die and later return to earth, his body controlled by the spirit of Christianity and redeemed by his sacrifice. Here he is the antithesis of his former self and going among the people to preach peace to end the cataclysm of war which has swept his mythical country.

The dominant part Mr. Hickman plays places him in the forefront of his profession. Always an earnest worker and a profound thinker, Mr. Hickman has brought to this role all his past experience and his power of expression. He never overacts the part and gives it dignity and distinction.

Mr. Hickman's training adapted him well to meet the requirements of the Ince picture. He started his stage career at the Grand Opera House in San Francisco, playing boys' parts. Later he toured with stock companies and had engagements with Melbourne MacDowell, Amelia Bingham, Robert Mantell, Charles Richman and Eva Tanguay, and was in vaudeville.

Otis Turner, an old friend, persuaded him to join the Universal Company, where he made many good pictures. Then he was engaged by the New York Motion Picture Company and has taken the lead in other important productions for that concern.



HOWARD HICKMAN, OF N. Y. M. P.,
As Count Ferdinand in Thomas H. Ince's Spectacle, "Civilization."

MABEL CONDON, 'SCRIPT MERCHANT

The Photo-Players News Service of Los Angeles, under the personal direction of Mabel Condon, has opened a photoplay department and is placing stories with a number of the leading film manufacturers. Among the prominent writers represented by this service are: William Huribut, Frank Condon, Nell Shipman, Captain Leslie T. Peacocke, Edward E. Kaufman, Henry Christeen Warnack, Al. Jennings, Gilbert Edward Murdock, and Russell E. Smith. Miss Condon, by reason of her long association with the screen drama and close information as to the producers' requirements, is handling a large volume of business in a most effective manner.

STANFORD—"WHERE LOVE IS"

Henry B. Stanford, the well-known leading man, will be seen in "Where Love Is," when that production is completed and released by the Edison Company. Mr. Stanford is well known to playgoers, though this will not be his "debut" in pictures. He was recently seen in support of Laurette Taylor in "Peg o' My Heart," and he was also leading man for Viola Allen in "The White Sister," and Eleanor Robson in "The Dawn of a Tomorrow." When the Century Theater was opened under the name of "The New Theater," Mr. Stanford was chosen to play the leading roles in the productions offered there. He will be seen in "Where Love Is," in support of Ann Murdock and E. H. Sothern.

"ADVENTURES OF KATHLYN"

Happy Ending at the Altar when the Famous Heroine Becomes Mrs. Eyton

Los Angeles, Cal. (*Special*).—After many terrific and thrilling excursions through the wildest sections of filmland, and "many moving 'scapes by land and sea," the heroine of "The Adventures of Kathlyn" surrendered at discretion, as a military expert might say. For on June 3, Kathlyn Williams joined the brigade of brides for that most romantic period of the year, the groom in the case being none other than Charles Eyton, one of the owners of the Oliver Morosco Company.

With her usual ability for playing a "lead," Miss Williams won the distinction of being the first of the film colony's 1916 June brides. As might have been expected, the marriage created a furore, not only in professional circles but among the many thousands with whom Miss Williams' name has become a household word, due to the national reputation she has gained by her work in the motion picture field.

It seemed right and fitting that Miss Williams' real life romance should have something of the artistic flavor attaching to the love affairs of the screen Kathlyn. It would have been altogether too conventional had the course of true love run smooth. There simply had to be something of the dramatic about the matrimonial alliance. Therefore, it was intensely gratifying to learn that had it not been for a lovers' quarrel the marriage would have taken place many moons ago.

About ten years have elapsed since Miss Williams was a member of the Willard Mack Stock company, playing a Summer engagement in Salt Lake City. Mr. Eyton came to Utah in the interests of Oliver Morosco to look over a new play, and while on the trip met Miss Williams. It was not long before an engagement between the pair was announced, but Cupid failed to make good on the contract. There was a misunderstanding of some sort, the couple agreed to disagree and parted. However, there is no escaping Hymen, as is proved by the happy culmination of this real romance of the movies.

A year ago they met again in Los Angeles, and the old love was renewed, with the result that a honeymoon trip is now in order. The ceremony, which was attended by a small party of relatives and intimate acquaintances, was performed by Rev. I. D. Van Arnan, of the First Methodist Episcopal Church of Riverside. The happy pair are now in New York and on their return to the coast will live in this city, as the bride intends to continue her camera work for the Selig Company.

ELEANOR WOODRUFF WITH FROHMAN

Fresh from a vacation of several weeks, after three years of solid work, Eleanor Woodruff is once more working under the Cooper-Hewitts with the Frohman Amusement Corporation. Miss Woodruff has been chosen for the leading feminine role in "Jaffray," dramatized from the story by William J. Locke, and will play opposite C. Aubrey Smith.

While Miss Woodruff has been resting she has not been absent from the screen, for several pictures in which she starred have been released in the interval, among them "Big Jim Garrity," on the Pathe programme, and "Britton of the Seventh" and "The Island of Surprise" on the Vitagraph programme.

OCHS THE FIRST CANDIDATE

Leo A. Ochs is first in the field as candidate for National President of the Motion Picture Exhibitors' League of America. Announcement to this effect was made from the headquarters of the New York local, 216 West Forty-second Street. The boom was launched by the New York local of the Exhibitors' League and its delegates were instructed to vote for Ochs from first to last. The Bronx and Brooklyn locals issued similar instructions during the week.

An active campaign now begins in all the locals of the country and will be continued until the holding of the national convention at Chicago, July 12.

"EVERY DAY IN THE ARMY"

The eyes of the world are very much focused upon the activities of Ariel Varges and Nelson G. Edwards, staff photographers of the Hearst International News Pictorial.

Varges is at Saloniki, Greece, with the Allies, and Edwards is at Constantinople with the Turko-German forces. Either one of these cameramen sees more adventure in a week than the average "movie" actor does in a lifetime. The first Hearst International News Pictorial is booked for release the week of June 12.

"JAFFERY" WAITED FOR SMITH

In the negotiation for the screen rights of The Frohman Amusement Corporation's new photoplay of "Jaffery," founded on William J. Locke's popular novel, it developed that the author had been a close friend of C. Aubrey Smith, and that when he created the character of Jaffery he had Mr. Smith in mind. As a result, the Frohman Amusement Corporation delayed production of this picture until Mr. Smith's recent engagement with Margaret Illington came to a close, and then started filming the photoplay, with Mr. Smith in the title-role.

The scenario has been skillfully prepared by Anthony P. Kelly, and a strong cast has been engaged.

WHAT WILL HE DO WITH IT?

Nat C. Goodwin Attaches the Mirror Studio at Glendale for Alleged Salary Due

Nat C. Goodwin is again in the limelight. This time it is not a divorce, but a suit to recover $13,750 in salary from the Mirror Films Corporation. He secured an attachment against the Mirror studios at Glendale, L. I., but this will be withdrawn as soon as a bond is filed with Justice Donnelly.

Poor Nat claims that he cannot get employment, and demands $10,000 for the eight weeks which his contract still has to run, and $3,750 for the three weeks he says he acted without pay. He alleges that he was engaged for a period of six months, beginning Jan. 1, at a salary of $2,500 per week. Goodwin claims payments were skipped for three weeks, and that Clifford B. Harmon informed him the concern was in bad financial straits and could not continue to pay him for the remainder of the period of his contract. Goodwin has completed three pictures for the Mirror Company, none of which have been released as yet.

FILMS IN A FACTORY

Movie Operators Make Use of Great Factory at Toledo to Grind Out Many Reels

TOLEDO, O. (*Special*).—C. R. Bosworth and Joseph de Frenes, photographers of the Lyman H. Howe Film Company, had many new and novel experiences in making the new picture, "The Manufacture of an Automobile," just finished at the Willys-Overland plant, Toledo.

Working with a company of nearly 20,000 "actors,' each one going about his daily tasks without posing, was a new sort of studio to them and one that proved full of possibilities.

"My companions and I spent nearly three months at Toledo," said Mr. Bosworth. 'We joined the army of workers at 7 A. M. each day and did our 'full eight hours' work. In the movie studios and in the open where travel movie subjects are generally made the sun plays so big a part that it has many absent days."

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—Articles of incorporation for eleven new amusement enterprises were filed with the Secretary of State this week. Lee A. Ochs, president of the Motion Picture Exhibitors League of America, is one of the directors of the Fordham Theater Company of New York which will conduct a general amusement business. The list includes the Film Fire Prevention and Motion Picture Equipment Corporation of New York City, having a capital of $250,000.

The new concerns are as follows:

The Fordham Theater Company, New York City. To engage in a general theatrical, operatic, vaudeville and motion picture business, capital, $5,000. Directors: William B. Ochs, Lee A. Ochs, Charles M. Rosenthal, 112 Cathedral Parkway, New York City.

Rutgers Amusement Company, New York City. To produce and present theatrical plays and operas on films as well as on the stage, capital, $1,000. Directors: Wolf Traub, Rose Traub, Morris Kutisker, 39 Rutger St., New York City.

A. & W. Film Corporation, New York City. To manufacture and deal in motion picture films, capital, $10,000. Directors: Abraham Press, Ernest V. Reiss, William C. Keir, 210 West 14th St., New York City.

Wintin & Livingston, Inc., New York City. To manage concert and musical performances and maintain an employment agency for musical artists, capital, $5,000. Directors: John H. Livingston, Jr., Paul A. Livingston, Charles A. Livingston, 544 West 147th St., New York City.

Martin Electrical Manufacturing Company, New York City. To manufacture films and give motion picture and vaudeville performances, capital, $50,000. Directors: Ralph Martin, Joseph J. Murphy, Harvey C. Price, 131 West 110th St., New York City.

Celebrated Film Corporation, Nyack, N. Y. A general motion picture business, capital, $1,000. Directors: Arthur Rosenbach, Louis Shafarman, Harry G. Kosch, 218 West 42d St., New York City.

Emar Film Corporation, New York City. To engage in the motion picture business in all its branches, capital, $5,000. Directors: Michael Resnick, Harry Hayman, Charles B. Mintz, 288 Madison Ave., New York City.

E. I. S. Motion Picture Corporation, New York City. General motion picture business, capital, $15,000. Directors: Dixon Boardman, Bradford Boardman, Walter E. Green, 375 Park Ave., New York City.

Gerard Producing Company, New York City. To provide for the production of plays, operas, burlesques, vaudeville and other stage performances, capital, $1,000. Directors: Barney Gerard, Louis Gerard, Jack Gerber, 1531 Broadway, New York City.

Film Fire Prevention and Motion Picture Equipment Corporation, New York City. To manufacture goods and equipments relative to motion picture films and apparatus, capital, $250,000. Directors: Kenneth S. Ferguson, Wallace MacDougall, Abram MacDougall, 203 West 106th St., New York City.

P. Dodd Ackerman Scenic Studios, Inc., Brooklyn, N. Y. To contract for the building of theatrical scenery and properties, capital, $5,000. Directors: Philip Dodd Ackerman, Louis Ehrenberg, Charles H. Chapman, 1576 Bushwick Ave., Brooklyn, N. Y.

GEORGE W. HERRICK.

AFTER FAKE FILM SCHOOLS

Beatriz Michelena Starts a National Campaign Against Screen Swindlers

The interview which Beatriz Michelena had recently with Governor Hiram Johnson of California, concerning legislation against fake schools of motion picture acting, served to review a crusade which had for some time been more or less indifferently waged by the powers in motion pictures against the profession's parasites.

The movement which Miss Michelena, with the promise of Governor Johnson's support, is furthering in California, bids fair to become nation wide. This is best indicated by the fact that the influential newspapers of practically every state in the Union have seized upon Miss Michelena's proposal for a commission regulating the alleged schools and are insisting upon its clauses for their own statute books.

Letters of inquiry about the proposed legislation are being addressed from every quarter to Miss Michelena at San Rafael, where she is now playing the leading role in a seven part film adaptation from C. N. and A. N. Williamson's "The Woman Who Dared." Some of these are from California legislators who are in sympathy with the movement, some from other states and a great many from parties who have been victimized by the fake schools and wish advice as to legal recourse.

FARRAR IS THE STAR

Lasky's "Maria Rosa" to Be Shown at Nebraska and Iowa Conventions

When the exhibitors of Iowa met at Des Moines for the annual convention from May 22 to 25, the principal photoplay feature that was shown to them and which was open to general comment and discussion from all practical points of view as expressed by an exhibitor, was Geraldine Farrar in "Maria Rosa." At the offices of the Lasky company in New York word was received from A. D. Flintom, of Kansas City, distributor of Paramount Programme in a territory of considerable size in the Middle West, that he had completed arrangements also for the exhibiting of "Maria Rosa" at the Omaha convention of Nebraska exhibitors as well.

"Maria Rosa" like "Carmen" offers splendid opportunities to the exhibitor for original advertising. In the Middle West where the noted prima donna probably has appeared less than in any other section of the country on the operatic or concert stage, Farrar herself was a tremendous attraction. Among many interesting things which exhibitors have done in advertising this picture in their respective localities has been to dress the ushers in Spanish costumes in keeping with the story of the film. Madame Farrar herself is one of the best advertisers of Lasky films.

PEARL WHITE IN "THE IRON CLAW."
(An Exciting Episode in the Great Pathe Serial.)

REEL FISHERMAN'S LUCK

BELLEFONTE, PA. (*Special*).—C. V. Burton, of the Pathe Weekly Exchange, came here from Pittsburgh to photograph some of the forest fires, and on his way back stopped over here to see if he could not stage a trout fishing picture for the weekly. Meeting your correspondent, a fisherman was engaged who had a live 16-inch trout, caught the day before, and along with him the correspondent and T. Clayton Brown, manager of the Scenic, went out a couple of miles from town and finally selected a good scenic place. While young Cyril Moerschbacher fished around Burton got the camera ready. He got a strike of a small one in time to have a nice preliminary picture.

The film running out, a new reel had to be put in and while your correspondent went to the carriage to get the bucket with the live trout, preparatory to hooking it on, Moerschbacher went on fishing. Just when Burton had the camera ready and had called the fisherman to put on the big one he got a strike. We soon saw it was a big one and after playing it for a short time and tiring it out and the camera getting some scenes the landing was made right in fine focus. Amid much excitement it was netted and proved to be a fine trout 21 inches long and weighing three and three-quarter pounds. The joke was going out to make a "fake" with a small trout and getting the real thing with a much larger one, something that likely could not be pulled again in fifty tries.

GEO. T. BUSH.

OMAHA'S BIG MOVIE BALL

OMAHA, NEB. (*Special*).—At a movie ball held in the Auditorium in this city on May 25 for the benefit of the Actors' Fund the motion picture companies had representatives present. There were fifteen acts of vaudeville and a grand march, led by the movie stars, among whom were: Richard Travers, Edna Mayo, Henry Walthall, Edna May, Bryant Washburn and Winifred Greenwood. Admission cost $2 a couple and it was declared to be a great success, as a large number of tickets had been sold.

GENERAL FILM PROMOTIONS

Mr. H. H. Buxbaum has been placed in charge of the General Film Company's New York Exchange. A few years ago Mr. Buxbaum was manager of the Fourth Avenue Branch. He was transferred to Minneapolis and was then called East to take charge of the Philadelphia branch.

Another promotion that is worthy of mention is announced in the assignment of Mr. C. C. Knapp, as manager at Minneapolis, succeeding Mr. J. T. Van Meter, resigned.

McCARTHY MANAGES A CAMPAIGN

J. J. McCarthy, general manager for D. W. Griffith's interests returned from Chicago yesterday after two weeks spent there introducing the motion picture into the municipal campaign as a political factor. This was the first time that the power of the screen was ever used as a political force and the success achieved has attracted the attention of politicians throughout the country.

The "movie" campaign was in the interest of Judge William Fenimore Cooper who had been singled out for attack because he had over-ridden the efforts of the Chicago censors to stop one of the Griffith productions in Chicago and had been fearless enough to grant the picture men their legal rights in the face of unfair political influence.

His campaign was carried along unique lines by the picture men under the direction of Mr. McCarthy. Every "movie" patron was circularized and the screen was used for two weeks to call attention to Judge Cooper's efforts to be re-elected. In the election Judge Cooper, whose defeat had been predicted because of the various combined influences that were working against him by a majority of 40,000, was elected by a majority of over 23,000 and as a result of the efforts in his behalf pulled the entire Democratic ticket through with him. Several of his associates who had the press and bar association endorsements, which he lacked, ran from 5,000 to 7,000 votes behind Cooper. This is concrete evidence of what the majority of the voters think of censorship.

WILLIMANTIC'S REAL ROMANCE

WILLIMANTIC, CONN. (*Special*). — "A Romance of Willimantic," filmed by the M. & M. Motion Picture company, of Brooklyn, N. Y., is making one of the biggest record runs in the history of the house. The fine acting of the amateur stars was really meritorious, and the "technician" found many beautiful scenes in the city. A prominent character in the picture is Mayor D. P. Dunn, who disposes of a number of MIRRORS weekly, as he has for 37 years.

C. C. PALMER.

WON'T RHYME AT-ALL, AT- ALL!

The poet sits and tears his hair, he's searched the lexicons with care, to find two words—however rare, that rhyme with Henry Walthall.

He's tried "moth-ball," it don't sound right, and "maul," but Henry does not fight, then "he'll call Paul" is silly quite, it's HARD to rhyme with Walthall.

Then "fall in hall" like Keystone sounds, and "wall" and "pall" are common nouns, there's "stall" and "tall" and "gall"—oh! sounds, one CANNOT rhyme with Walthall.

DICK WILLIS.

BEBE DANIELS IS NO COOK

Star of Pathe Comedies Tries a Dish "On the Dog" and it is Too Hot

Bebe Daniels, the sprightly little comedienne of Pathe's "Lake" Comedies, is in bad with all the other members of the Rolin forces. The whole company went over into Mexico recently to take some scenes, and all became enamored with some of the highly seasoned Mexican dishes. Bebe gave the waitress in the hotel a dollar (Mex.) to divulge the secret of how the various concoctions were cooked. Bebe knows about twelve words of Spanish and the waitress about six of English. But any way Bebe thought she had it right and made copious notes. On return to Los Angeles she at once got busy and framed up a real tasty treat for the whole bunch.

Harold Lloyd, the "Lonesome Luke" of the comedies, took a huge mouthful and then sprinted for the faucet to pour about two gallons of cold water down his burning throat. Harry Pollard, "Snub," yelled that he was poisoned, and gave a very real imitation of a young man in intense pain. Every one save Bebe put in an anguished hour. That young lady was wise and held off to see how her cooking was received. When asked what she had put into the dish she said "four quarts of Spanish peppers, one-half pound of cayenne pepper, eight ounces of mustard, six pounds of range beef"—but she got no further.

TO SEE "THE COMMON LAW"

Clara Kimball Young and Robert W. Chambers Arrange Special Event at Hotel Biltmore

Three hundred of New York's famous Four Hundred will attend the private showing of Miss Clara Kimball Young's production of Robert W. Chambers's famous novel, "The Common Law," to be given in the Italian Gardens of the Hotel Biltmore. The idea was proposed to Mr. Samuel Bowman, proprietor of the hotel, by a number of his society guests and Miss Young and Mr. Chambers were requested to be present.

The showing is confined to invited guests, so no date is announced.

"THAIS" BY THE ORIGINAL

Mary Garden Succumbs to the Blandishments of Herbert Brenon and Will Pose

Mary Garden, sailing on the steamship *New York* for France, last Saturday, finally admitted that she has signed a contract to act for motion pictures. Ever since she arrived in this country last year she has been besieged with offers to act before the camera, but it was only recently that proper arrangements were made. Miss Garden will remain in France until it is time to begin her next American concert tour, which begins in Chicago, Dec. 10. She expects to start work on her first picture, "Thais," under the direction of Herbert Brenon, in February. No plans as yet have been made for the picture to follow "Thais."

NEVER AGAIN!

"Picturizing," asserts Percy Winter, "is killing more directors to-day than all the stage work put together. The possibilities of the motion picture are unlimited, of course—it is the most fascinating work in the world. But I'm through and others are quitting. The motion picture is doomed. In fact, it is dying. Not because it is not a wonderful thing, but it costs too much. There is more money spent in filming a five-reel feature picture than there is made out of it.

"Do you know that a good five-reel feature cannot be turned out for less than $20,000. It seems that the very elements are against you in this matter. Say you are taking a picture in the open. In the middle of the scene a cloud goes over the sun—a change of light, the whole strip is spoiled. It must all be done over again. You take a company of several hundred people out of the city to some special spot to get a certain type of picture. Perhaps you have to make the trip five or six times before you get the picture. Think of the responsibility of spending all that money, the uncertainty of the time in which you can produce it and last, but not least, the uncertainty as to whether it will get over when it is made or not. I'll take my chances bullying a bunch of players before the footlights rather than before a camera."

D'ANNUNZIO SIGNS WITH AMBROSIO

The Authors Film Co., Inc., American representatives of Ambrosio, the largest photoplay producer in Europe, announce that Gabriel D'Annunzio, Italy's greatest poet, has signed a long term contract with Ambrosio for the filming of all his works, past and to come.

Avoid disappointment by ordering a copy of the July 1st issue of The Dramatic Mirror in advance. The American Film Santa Barbara Studio will be featured as the third of the Studio series.

VITAGRAPH

Blue Ribbon Features

are warm weather attractions. The temperature doesn't matter when a "Blue Ribbon" poster is up. The crowd knows that "Blue Ribbon" means a good picture, and Winter or Summer, that means a full house.

The Man Behind the Curtain

Featuring LILLIAN WALKER, supported by Evart Overton and William Dunn in a five part drama.

The Redemption of Dave Darcey

Featuring JAMES MORRISON in a five part drama by C. T. Dazey, author of ***"In Old Kentucky."*** Directed by Paul Scardon.

The Destroyers

Featuring LUCILLE LEE STEWART in a five part drama from James Oliver Curwood's book, ***"Peter God."*** Directed by Ralph W. Ince.

The Suspect

Featuring ANITA STEWART in a six part drama from the play ***"The Silver Shell"*** by H. J. W. Dam. Directed by S. Rankin Drew.

The Ordeal of Elizabeth

Featuring LILLIAN WALKER, supported by Evart Overton in a five part drama from the book by George C. Hazleton. Directed by Wilfrid North.

God's Country and the Woman

Featuring WILLIAM DUNCAN, GEORGE HOLT and NELL SHIPMAN in an eight part drama from the book by James Oliver Curwood. Directed by Rollin S. Sturgeon.

The Law Decides

Featuring HARRY T. MOREY, DOROTHY KELLY and DONALD HALL in a seven part drama by Marguerite Bertsch. Produced by William P. Earle and Marguerite Bertsch.

Salvation Joan

Featuring EDNA MAY in a seven part drama by Marguerite Bertsch. Directed by Wilfrid North.

Bookings now at all V-L-S-E Branches

"CIVILIZATION" EXTENDS TO CHICAGO

New York Success of the Ince Peace Spectacle Spreads Both East and West

The phenomenal success of "Civilization" during its first week's showing at the Criterion Theater insures a run that bids fair to eclipse all motion picture records. In fact, every night crowds are being turned away and if the attendance continues so large there is a probability that another large theater will be engaged, and for the first time in history two productions of the same play would be showing on Broadway. Mr. Ince will look after this matter following the opening of "Civilization" in Chicago Monday, which he and Manager Barnard will attend.

Mr. Ince with his assistants, J. L. Barnard, Jack Reid and Fred Walton are taking personal charge of the exploitation of the masterpiece. Mr. Ince expressed himself as being more than gratified at the success of his picture. In regard to his future plans he said that after he had completed arrangements in Chicago and Boston he would probably take a short vacation, after which he would return to New York for a short time to conclude some special matters pertaining to production at Culver City.

According to present calculations, Mr. Ince plans to produce one masterpiece each year utilizing Culver City and Inceville for the main work. Replying to a question as to whether he had made any plans regarding production in the East, Mr. Ince stated that he had absolutely no such plans under consideration at present, as the recently completed studios at Culver City are among the finest in the world and weather conditions are far superior to those hereabouts.

E. M. S.

ALBERTA'S TAX ON TICKETS

EDMONTON, ALTA.—The new theater law went into operation in the Province of Alberta June 1. Patrons of motion picture houses will pay one cent each, while those who attend a theater in which a performance is staged will pay a minimum of two and one-half cents. This is much more reasonable than the Ontario tax, which ranges from one to fifteen cents. In Alberta the maximum is five cents, which will apply on tickets sold at one dollar or over. For circuses the rate is five cents. The various places of entertainment are allowed a commission of ten per cent. for the collection of the tax. It is provided by the act that the tax shall not apply to entertainments with a patriotic, charitable or religious object.

Estimates made by the Provincial Secretary show an expected revenue weekly of $1,200 from Edmonton and $2,000 from Calgary alone.

GEORGE FORBES.

ESSANAY SUMMER CAMPS

Essanay already has established three summer camps where outdoor scenes more representative of the picture involved, can be taken. This is in accordance with the system inaugurated last year by President George K. Spoor, when several summer camps were established for the hot season.

"This enables us not only to get more realistic settings for our pictures, but better backgrounds. I am convinced that a beautiful background greatly enhances a picture."

The three camps established are Chattanooga, Tenn., Starved Rock, Ill., and Camp Logan, the artillery and rifle range of the Illinois National Guard.

Director J. Charles Hayden with Henry B. Walthall and a supporting cast has left for Camp Logan, where they will take scenes for Mr. Walthall's next feature play, "The Little Musketeer."

Other camps will be established later as the need requires, so that a large part of the country will be covered by players who will visit them from time to time.

NEW KNICKERBOCKER STARS

Ruth Roland is the latest acquisiton to the group of popular stars appearing in Knickerbocker Star Features. Pursuing its policy of obtaining the best-known and most highly gifted players, Melies Manufacturing Company has arranged with H. M. and E. D. Horkheimer for the production of a number of three and five reel dramas featuring Miss Roland and the famous star of "Who Pays?" and other popular serials is now working on her first picture for release on the Knickerbocker programme in the General Film service.

Marie Empress is featured with Frank Mayo in a forthcoming Knickerbocker Star Feature entitled "The Siren of the Slums," an extravaganza based upon a husband's attempt to cure his wife of her tendency to dramatize personal experiences. Miss Empress has the role of an actress with playwriting aspirations, who goes into the slums for material.

GOLDBERG CARTOONS GO WELL

R. L. Goldberg, the famous newspaper cartoonist now making animated cartoons for Pathe, is in receipt of an interesting letter from a well known business man in Philadelphia, which runs as follows:

Last night I gave up four bits so that I and my Lena could see your Julius W. Applecakes in the Boob Weekly. I had tried twice before, but the Stanley is turning 'em away all the time. I got there at 7 P. M., when Philadelphia was supposed to be in bed.

I wish you would have heard the laughs and the comments. As a pauper to a prince I want to tell you that it pleased me as much as it could you.

I hope that the rest of it will turn out as well. You can ask nothing better.

The "Boob Weekly" is drawing very large audiences all over the United States, and the various Pathe exchanges report a large business on the Goldberg cartoons.

CLAY GREENE COMES BACK

Clay M. Greene, twelve times Shepherd of the Lambs' Club, and widely known as a dramatic writer, photoplaywright and director of motion pictures, has resigned from the Lubin company, and is being warmly welcomed back to New York after a three years' sojourn in the City of Billy Penn.

BLACHE WANTS $1,000 SCENARIOS

"I am willing to pay $1,000 apiece for good dramatic scenarios," stated Herbert Blache. "In fact, I would rather pay $1,000 to good feature writers who will give me first choice of their work, than a lesser sum. But I must have first choice, and the work must be the writer's best. I have no objection to writers who sell $1,000 stories to me writing for as many other producers as they please, but they must first present all their dramatic themes to me if they want $1,000 right along for their plays. With that simple understanding, I am willing to give $1,000 for every dramatic theme I can use, and I accordingly hope to surround myself with the best staff of scenario contributors in the country."

Madame and Herbert Blache will shortly open their new studios adjoining the present Blache-Solax studio on Lemoine avenue, Fort Lee, N. J., and will produce dramatic features for World and Pathe, in addition to the programmes with whom they have present arrangements.

MELIES ONE-REEL COMEDIES

Feature comedies in the regular service of the General Films Company form the subject of an interesting announcement by the Melies Manufacturing Company, releasing Vim Comedies and Knickerbocker Star Features. Harry C. Myers and Rosemary Theby, one of the most popular comedy teams on the screen, will appear each week in a high-class single-reel comedy directed by Mr. Myers. Wednesday of each week will be the regular release date. The pictures will be released under the well-known Vim brand. Mr. Myers and Miss Theby signed a two-year contract with the Vim organization and have been working for several weeks at the Vim studios in Jacksonville, Fla., under the supervision of Managing Director Louis Burstein.

INTERNATIONAL NEWS PICTORIAL

The launching of the new weekly news pictorial by the International Film Service was formally inaugurated with a luncheon at Rector's on last Monday, at which S. L. Burger, manager of exchanges, was the host. The fifteen New York salesmen of the International staff were the guests, and plans were made to boost the new Hearst International News Pictorial. This picture will be produced in conjunction with the Hearst publications, and will be a record of all the latest important events.

FAIRBANKS ADOPTS A KIDD

Douglas Fairbanks returned to New York on June 8, after five months of moving-picture-making at the Fine Arts studio in California. So great is the comedian's attachment for the West that he is contemplating importing a genuine bit of western atmosphere to the East with him in the shape of Jim Kidd, one of his cowpunching cronies from the studio. Kidd, who is 70 years old and a real product of the "woolly West," settled his wholehearted devotion upon the young actor.

FAMOUS TO STAR DONALD BRIAN

Donald Brian is to be starred by the Famous Players in a modern smuggling story, which will be released on the Paramount Programme within the next few weeks.

Mr. Brian is one of the best known and most popular figures on the stage to-day, his clever word in "Sybil" during the current season adding to the laurels which he has gathered in "The Siren," "The Dollar Princess" and "The Merry Widow," in the last of which he created his great success.

STUART BLACKTON, JR., PREPARED

J. Stuart Blackton, Jr., son of Commodore Blackton of the Vitagraph Company, graduated from Mount Pleasant Academy last Thursday, *cum magna laude*. Young Stuart, who, like his father, believes in preparedness, has already passed his entrance examinations and will matriculate at Williams College in the Fall.

AUGUST'S PRESS CAMPAIGN

Edwin August has launched a new campaign. He sent a rather unusually worded letter to motion picture players and to motion picture manufacturers asking that they assist him in the abolishment of the "common or garden variety of press agents."

"NOTHING SO STUPENDOUS EVER CONCEIVED BY THE BRAIN OF MAN"
C.F. Zittel ("ZIT") N.Y. Eve Journal

THOMAS H. INCE'S
Million Dollar Cinema Spectacle

Civilization

The GREATEST TRIBUTE EVER PAID A MOTION PICTURE PRODUCER BY THE WORLD'S FOREMOST CRITICS.

Now Playing Twice Daily to Capacity at the Criterion Theatre, Broadway and 44th St.,

and

Turning Thousands Away From the Box Office

"'Civilization' will remain at the Criterion Theatre all summer and all winter."
George Kaufman, N. Y. Tribune.

"Every past performance of the motion picture makers was outdone, and by an incredibly wide margin, last night at the Criterion Theatre, when 'Civilization' was shown for the first time."—*Louis De Foe, N. Y. Morning World.*

"'Civilization' sets a new standard in motion picture enterprise, and stands out as the highest attainment of the art of the screen."—*Rennold Wolf, N. Y. Telegraph.*

"'Civilization,' seen at the Criterion Theatre last night, is the most remarkable picture of war that the screen has shown."—*Charles Darnton, N. Y. Evening World.*

"Entertainment on an artistic level with 'Ben Hur.'"—*Alexander Woollcott, N. Y. Times.*

"It was a daring thing to attempt the formidable task of challenging comparison with the 'Birth of a Nation.' The result exceeds all expectations."—*Louis Sherwin, Evening Globe, N. Y.*

"The Triumph of 'Civilization' is assured."—*Charles Henry Meltzer, N. Y. American.*

"It may be said that 'Civilization' surpasses anything which has gone before in motion picture production."—*S. M. Weller, N. Y. Review.*

"'Civilization,' a pictorial wonderwork."—*Burns Mantle, N. Y. Evening Mail.*

"'Civilization' is a real landmark."—*Charles F. Zittel, Evening Journal, N. Y.*

"OUTDOES 'THE BIRTH OF A NATION'."—*Louis Sherwin, N. Y. Globe.*

ESSANAY SPEEDING UP

President Spoor Increases the Output of Short, Snappy Plays

CHICAGO (*Special*). — Essanay's new studio, which now has been in full operation for several weeks, has proven a great boon to the company in facilitating the quick production of photoplays.

The result of this speeding up of productions, through additional floor space has resulted in the company having completed plays for many weeks ahead. Practically all photoplays for the month of August now have been finished with work going on for still further advance dates.

This additional room also gives more opportunity for careful detail work on the shorter subjects. George K. Spoor, president of the Essanay, is a firm believer in the one, two and three-reel comedies and dramas, and believes in giving them as much attention to detail as the longer features.

"While there is room for first-class features the shorter subjects will always be in demand," said Mr. Spoor. "I believe in putting just as good material into the shorter subjects as in features and in playing up the leading actors.

"The popularity of the short photoplay will never wane. In fact, it is on the ascendancy without interfering in any way with the hold features have on picture patrons. A two or three-reel drama well played, to my mind is one of the real attractions of the motion picture theater."

The three-act Essanay releases for July are ample proof that President Spoor practices the theory in which he so thoroughly believes. In all of them actors of established reputations—international reputations, in fact—appear.

"The Regeneration of Margaret," is a strong story on the topic of defective babies which carries a love interest also. Warda Howard, Ernest Maupain and John Junior take the leading roles.

"Power" is as its name—a powerful story of politics and love. Sydney Ainsworth and Nell Craig, with excellent support, appear as the leads.

"The Secret of the Night," a detective story with the hero's part one of deciding interest, is played by Lillian Drew, Sydney Ainsworth and John Lorenz.

"The Grouch" is a comedy drama with Harry Beaumont and Harry Dunkinson, neither of whom require any introduction to lovers of this kind of picture.

John Lorenz and Ann Leigh are featured in "Repentance," a story of how a girl drives away her fiance by her sneers at religion, only to see her error and win him.

WANTED.—An island. Must be in good condition and uninhabited. Write, wire or phone Edna Mayo, Essanay.

FIRST AID TO ACTORS

Vitagraph to Establish "Beauty Emporium" for Exclusive Use of Members of Companies

A "Beauty Emporium" for the convenience of actors and actresses will soon be opened at the Flatbush studios of the Vitagraph company. It is the result of a suggestion made by Evart Overton to Studio Manager A. Victor Smith, and will be the only one of its kind connected with any motion picture plant.

A building located within the inclosure directly opposite the big studio is being converted into this new department, and, when completed, will contain a ladies' hair dressing and manicure parlor, barber shop, bootblacking stand, tailoring establishment and first aid department, for the exclusive use of members of the Vitagraph company.

When Overton returned from a "road trip" (which, in motion picture parlance, means a few weeks in the country on "locations") he found that he had forgotten to leave orders to have his dress suit pressed, that he needed a hair cut and shave. The nearest barber shop is situated about a half-mile from the studio in one direction and a tailoring establishment the same distance in the opposite—then, it was "wait your turn," which meant considerable time had been wasted before he had attended to his requirements. The thought then struck Mr. Overton. "Why not have our own tailor and barber?" He made known the idea to Mr. Smith, who thought so well of the plan that he enlarged on the suggestion and included the ladies. The First Aid Department has been in operation for the past ten months, but it will be transferred to quarters in the "Beauty Emporium."

"JERRY ON THE SCREEN"

Walter C. Hoban, the originator of "Jerry on the Job," the popular cartoon serial in the New York *Journal*, is to draw animated cartoons for the International Film Service. Mr. Hoban has won considerable renown as a cartoonist, both on the Philadelphia *North American* and the various Hearst publications. His work is especially adaptable for screen purposes and the excellent comedy characters should prove exceedingly popular.

AMERICAN FILM STUDIO the third of the Dramatic Mirror Studio Series, will be published in the July 1st issue. The Santa Barbara Studio of The American will be featured.

Selig

"THE SACRIFICE"

A soul-stirring drama in three reels carrying an Appeal for Preparedness. Features **Eugenie Besserer,** supported by Harry Mestayer, Guy Oliver, and an all-star cast. A succession of wonderful battle scenes in which thousands of soldiers participate. Another **feature drama** released Monday, June 26th, in General Film Company's **regular** program.

"The Valiants of Virginia"

A Selig Red Seal Play in Five Thrilling Parts. Released through V. L. S. E. on Monday, June 26. Kathlyn Williams enacts her strongest emotional part in Hallie Erminie Rives' story of Old Virginia. Wonderful scenic effects and a powerful plot.

The Selig-Tribune
The World's Greatest News Film. Released twice weekly through General Film Company's Regular Service.

The Girl of Gold Gulch
A Western Drama with Tom Mix. Released Saturday July 1. Filled with thrills.

SELIG-POLYSCOPE CO.

Chicago and Everywhere

FEATURE FILMS OF THE WEEK

Sir Herbert Tree's Picturization of "Macbeth" Continues Its Broadway Run at the Gaiety—"That Sort" Makes a Fine Screen Subject—"Silks and Satins" a Real Costume Play

"THAT SORT"

A Five-Part Picturization of the Famous Play of the Same Title, by B. MacDonald Hastings. Produced by Essanay Under the Direction of Charles J. Brabin. Released on the V. L. S. E. Programme, June 12.

Diana Laska	Warda Howard
John Heppell	Duncan McRae
Dr. Maxwell	Ernest Maupain
Philip Goodier	John Lorenz
Mrs. Heppell	Marion Skinner
Maureen Heppell	Betty Brown
An Actress	Peggy Sweeney

Numerous highly dramatic situations giving remarkable opportunity for most capable performances by Warda Howard and Ernest Maupain, more than maintain interest throughout "That Sort." In fact, "That Sort" is a somewhat conventional story which, however, has original touches and a considerable part of it is in narrative form. Its principal characters are Diana, a divorcee, and Dr. Maxwell. In these roles Ernest Maupain and Warda Howard give two as fine performances as we have seen for some time. Ernest Maupain as the doctor leaves the impression of the cool, calculating, deliberate professional man, who, beneath his superficial exterior, is really quite warm hearted. Mr. Maupain seems to fit this role perfectly, and his repression even in the biggest emotional scenes gives a most realistic and convincing touch. Warda Howard has a highly emotional part which she handles in a most effective manner. Even at the very opening, the tense scene between Diana and the doctor, after the former has attempted to commit suicide, is an exhibition of wonderful acting. All through Miss Howard is seen to great advantage in similar dramatic situations. In the supporting cast, Duncan McRae, Marion Skinner and John Lorenz are sincere and realistic in their performances. Betty Brown, as Maureen Heppell, is the daughter for whom Diana craves. She is a most charming little person who seems to put her heart in the role, and her appearance and personality are more than pleasing.

Beneath the superficial exterior of the plot, there is a powerful theme showing that a mother's love for her child is supreme. It has been dealt with in a psychological way through the development of character in the various stages of life and degradation on the part of the mother. While the action is slow and even lagging in places, the character development steadily progresses in a simple and effective manner. The story is about this main character, Diana, who is saved from ending her life by a doctor and finds him to be a friend of her divorced husband, who has remarried and has another child. Through the influence of the doctor she is permitted to see her own child in the capacity of a governess, and in the end she has to sacrifice her own reputation in order that her daughter shall not marry an unfit man.

Above all, the situations are realistic and the characters have been placed in most natural positions by a director who has shown excellent powers of visualization. Mr. Brabin has shown great capability in handling all big scenes and the detailing on the whole is good, with the possible exception of the butler who shows no change in a lapse of many years.

The settings are very effective and the close-ups have been most judiciously used. The photography is, on the whole, good. The outstanding features are the excellent titles, the majority of which are quotations. They fit the situations perfectly and add considerably to the continuity of the story.

S.

"MACBETH"

A Picturization of William Shakespeare's Tragedy in Two Acts, Starring Sir Herbert Tree and Constance Collier. Produced by the Reliance Film Corporation, Under the Direction of John Emerson. Now on Exhibition at the Gaiety Theater.

Macbeth	Herbert Tree
Lady Macbeth	Constance Collier
Duncan	Spottiswoode Aitken
MacDuff	Wilfred Lucas
Banquo	Ralph Lewis
Malcolm	L. de Nowskowski
Donalbain	Bessie Buskirk
Lennox	Jack Conway
Ross	Seymour Hastings
Seyton	Jack Brammel
Bishop	Carl Formes, Jr.
Lady MacDuff	Mary Alden
First Witch	L. Tryden
Second Witch	Scott McKee
Third Witch	Jack Leonard

This is one of the first successful picturizations of Shakespeare, and this is due more to its elaborate manner of presentation than any accuracy in text. In fact, many of the scenes are built upon impressions, mainly inferred in the dialogue of the original text, but they do not detract from the effectiveness of the picture as a whole in any way, and are fully in keeping with the pretentious manner of production. A picturization of the stage version accurately done would not have offered the opportunities for some of the wonderful effects that have been obtained in the present screen version.

However, there is action a-plenty, and from the visual point of view the picture surpasses the stage production in the detail of such scenes as the murder of Duncan. The coronation and the killing of Macbeth, which take place off stage in the spoken drama, are shown in great detail. On the other hand, the lack of spoken words detracts from the scenes which follow the murder of Duncan, and it is in these intensely dramatic scenes that the limitations of the screen are apparent. On the other hand, seldom have we seen anything more impressive than the march of Birnam Wood on Dunsinane.

This production of "Macbeth" fully contradicts the theory that Shakespeare is not proper material for the screen. In fact, it would be hard to find more dramatic or better tragic material for the silent drama. Indeed, the tragedy, the element of supernatural and the picturesque settings provide a veritable mine of material for a director of John Emerson's caliber. Although he has taken great liberties with the text, and introduced a number of scenes of his own invention, yet their effect is to give greater continuity to the picturization. Mr. Emerson all through the picture has effectively introduced the tragic atmosphere of brooding night, and the ghost and phantom scenes are most realistic results of some excellent double exposures.

In the title-role Sir Herbert Tree, the eminent English actor, makes his screen debut. His impressive figure and athletic ability mark him an ideal player for the part, and his acting is superb. He and Constance Collier by their sheer dramatic power carry scene after scene, in which they are the only characters. Well does he show the various gradations in character from when ambition upsets his "milk of human kindness," and he becomes a blood-thirsty being. Miss Collier is equally effective in her part. A tragic character, Lady Macbeth is without qualities of love and kindness. She is a woman ruled by ambition, and Miss Collier fully conveys these impressions. She gives a repressed but extremely dramatic portrayal. The supporting cast is good, but does not have opportunity to compare with the principals. A number of minor characters, such as the drunken porter, the third murderer, etc., have been omitted.

The speeches of the various characters, used as sub-titles have suffered in almost every instance. Passage after passage seems to have been given merely for its own sake rather than to continue the narrative. A number of the captions are also inaccurate.

Throughout there is not a touch of lightness to relieve the grim tragedy, which is introduced in the very opening scene and depicts the three witches looking from the crags over "the blasted heath." This is a remarkably picturesque and effective view, with the craggy ground and rocks and the overcast sky. Throughout the settings are all beautiful, as well as accurate even in minor details. It is in one sense a costume play, as the action takes place in the eleventh century. The costuming surpasses almost everything that we have seen of its kind. The casque and suits of mail, the warriors swinging their massive broadswords present a most impressive appearance, especially when they are encamped at night after the battle. The castle at Inverness is an unusually good set, and its barren interiors add grimness to tragedy. The battle scenes at the end with the pots of boiling oil, catapults, rocks, and lances are masterpieces of their kind.

All in all the picture is a masterpiece fully worthy of its elaborate presentation at the Rialto Theater.

S.

WARDA HOWARD AND DUNCAN McRAE,
In "That Sort," Essanay's Picturization of the Powerful Hastings Play.

"SILKS AND SATINS"

A Five-Part Romantic Photoplay Produced by the Famous Players Company, and Released June 11, 1916, Upon the Paramount Programme, Directed by J. Searle Dawley, Featuring Marguerite Clark.

Felicite	Marguerite Clark
Jacques Desmond	Vernon Steel
Marquis	Clarence Handyside
Henri	W. A. Williams
Felix Breton	Thomas Holding
Annette	Fayette Perry

"Silks and Satins" might properly be described as a beautiful and romantic picture. Nothing jarring or harsh is found here, for the story runs its merry way with smoothness that assures us no shock absorbers are at any time necessary. That Mr. Dawley has directed carefully and thoughtfully is at all times apparent. The sets showing interiors of a mediaeval castle are well built, and the "locations" used in the picture are generally good.

Miss Clark has lost none of her pleasing naivete nor her grace. She is very natural, though at times she shows a tendency to mechanical action. We should not like to see Miss Clark lapse into this stage of "movie art," for her great popularity is built upon her daintiness and originality. Vernon Steel does justice to the role allotted him, and the rest of the cast lends excellent support. Fayette Perry, who plays "Annette," maid to the fair lady Felicite, is very energetic, if not agile, and lends a bit of distinction to that role.

Upon the very day that she is to be married to a man whom she does not love, Felicite discovers in a secret drawer, the diary of an ancestress, who bore the same name, as does Felicite. Reading its pages, Felicite imagines herself to be the heroine, and we fade back to the time of the cavaliers and pomp of France. Felicite is the spoiled daughter of a doting father, yet he is resolved that she marry a man of his choosing, one Felix Breton, who comes from the first families of the land, and who is filled with the conventionalities of life. In her distress of mind Felicite seeks the woods and open fields, where she is attacked by an unscrupulous cousin, but is rescued by a gendarme. The father of Felicite dies, and his brother, who is the father of the cousin who attacked her, is appointed legal guardian.

Accompanied by her maid, she goes to take up her abode at her uncle's castle, and once there, is put under the vigilant eye of a serving woman. Felicite is kept practically a prisoner, and is told that she must marry her cousin. Attempts to escape fail, as do all other endeavors to communicate with the outer world. Felix, receiving word of her predicament, seeks a swordsman who will attempt to rescue the fair lady. He secured the services of Jacques Desmond, the gendarme, who enters the castle and safely restores Felicite to the outer walls of the castle. She consents to marry Jacques, and to escape detection, dons the costume of a cavalier. At an inn they are married, and then decide to try their fortunes in the American colonies.

The story makes such an impression upon Felicite, that she plans to summon the man she really loves and has sent away, to return to her. She has not time, for his train leaves at five and it is now within twenty minutes of the hour. She arrives at the station in time to pass a word of forgiveness and to board the waiting train. We last see them waving a happy *au revoir* from the rear platform of the train that is taking them to Happiness.

Motion picture audiences are composed of people of all stations of life and naturally enough, each has his own individual taste. There is he who likes the comedy, the drama, the morbid, the risque, the daring, and the what not, but there is also he who likes the cleanly and the beautiful, and it is to this class of patronage that "Silks and Satins" will appeal, as it contains nothing that is suggestive, nothing that is vulgar. Yet, we hear the average producer wail that costume productions are, to use the Hawaiian, *tabooed*. The fear of an expensive production is their excuse. The real reason for costume pictures not succeeding is principally this: we are shown hundreds and hundreds of feet of some flimsy story where the actors are draped in such costumes as they could patch together, and consequently the result is very pathetic indeed. "Silks and Satins" is not of this class, it strikes for higher spots, and—gets there.

The photography is good, as are the lighting effects, and the production will prove an entertaining feature wherever it is exhibited.

F. S. Jr.

"A WILD GIRL OF THE SIERRAS"

A Five-Part Original Drama by F. M. Pierson. Produced by Triangle Fine Arts Under the Direction of Paul Powell. Featuring Mae Marsh. Released by Triangle June 25.

The Wild Girl	Mae Marsh
Jim Hamilton	Wilfred Lucas
Mrs. Hamilton	Maisie Radford
Moll	Olga Grey
Bob Jordan	Robert Harron
A Westerner	James O'Shea

The superb acting of the cast, especially that of Mae Marsh, and the able direction of Paul Powell, almost totally eclipse the story of "A Wild Girl of the Sierras." We have seen many pictures of the same type, but seldom one more entertaining and effective than this. The character of the wild girl as created by Miss Marsh is most realistic and a finished portrayal. She has carefully avoided overdoing it, and the touches of pathos and tenderness that she introduces are delightful to behold. She is not a harum scarum but a simple lass who has lived next to nature's heart and with the creatures of the wood as her friends. A most pleasing illustration of this is her playing with the bears. Another good point is that she does not even appear to understand anything that is said, and she talks with her eyes and motions only. Like a sprite she wanders through the woods and fields, bare-footed and bare-headed and not even a touch of civilization contaminates her, but it does give her the blessings of love.

The story in itself is worked out better than usual in that there is a good and sufficient cause for this maid being left alone in the mountains. Throughout, there are most pleasing human touches, such as the little doll she had buried in childhood and the finding of the dead rabbit, one of her playmates. It is these touches and general appealing qualities that help so much to make the success of the picture.

Seldom have we seen a picture more carefully directed than this, especially in regard to minor detailing. The gold pieces even are examples of the coinage of the period. The guns, wagons, clothing and all such things are most careful replicas of their present day predecessors. The players are also very well handled in numerous scenes in which there are only one or two characters, thereby carrying on the continuity instead of lagging. However, the action is at no time fast and there is little suspense. The settings are at all times very effective and great care has been taken to show the change in them during the passing of the years from the time the little girl's parents were killed until she is grown into maidenhood.

The players supporting Miss Marsh are all sincere and convincing in their portrayals. Robert Harron is unusually good, and Olga Grey gives a very pleasing as well as original performance. Wilfred Lucas as Jim Hamilton is typically the Western gambler and his portrayal rings true.

The photography is well up to the standard and at times the lighting effects are more than pleasing to the eye.

S.

"THE SCHEMERS"

A Three-Reel Drama Produced by Essanay. Released on the General Film Programme May 27.

"The Schemers" is a light comedy based on business and its management. The story has to do with two boys, Roy Jones and Bill Barton, who are expelled from college and go into the grocery business. This fails, and they become stock brokers. This does not seem any more profitable than the other. To keep their creditors off for some time they go to a fashionable Summer resort, and they meet a supposed millionairess, but she is only an adventuress. Bill Barton elopes with her, and in the end both confess their pretense. In the meantime their business has prospered under the capable management of their stenographer. Roy's father is pleased, and goes into business with them. And Roy and his stenographer enter another partnership.

S.

Vitagraph Blue Ribbon Features

"THE REDEMPTION OF DAVE DARCEY" — Five Parts — with James Morrison.

"THE DESTROYERS"—Five Parts —with Lucille Lee Stewart.

"THE SUSPECT"—Six Parts—with Anita Stewart.

"THE LAW DECIDES"—Seven Parts—with Dorothy Kelly, Bobby Connelly and Harry Morey.

"GOD'S COUNTRY AND THE WOMAN" — Eight Parts — with Nell Shipman, George Holt and William Duncan.

Selig Red Seal Plays

"THE VALIANTS OF VIRGINIA"—Five Parts—with Kathlyn Williams, Edith Johnson and Guy Oliver.

"INTO THE PRIMITIVE" — Five Parts — with Kathlyn Williams and Guy Oliver.

"AT PINEY RIDGE" — Five Parts —with Fritzi Brunette.

"THE CYCLE OF FATE" — Five Parts—with Bessie Eyton, Edith Johnson and Wheeler Oakman.

"UNTO THOSE WHO SIN"—five parts—with Fritzi Brunette.

Stop! Look! Listen!

A man in Pennsylvania received $10,000 for suggesting the use of these words by the railroads.

They will be worth equally as much to you if you apply them to the conduct of your business.

Stop!

Consider the drawing power—the box-office value—of each picture for your theatre before you book it.

Look!

See every picture screened before you book it, then select only those which you know will please your patrons. Don't buy "a pig in a poke."

Listen!

Keep your ear to the ground for your patrons' comments and then pass these on to the manufacturer. In short, use your position to have pictures made to their (your patrons') order.

All of which, when summed up, simply means—

Book the V. L. S. E. Way—

The Open-Booking, Box Office Value Way

Lubin Sovereign Plays

"THE LIGHT AT DUSK"—Five Parts—with Orrin Johnson.

"THOSE WHO TOIL"—Five Parts—with Nance O'Neil.

"LOVE'S TOLL" — Five Parts — with Rosetta Brice and Richard Buhler.

"THE FLAMES OF JOHANNIS"—Five Parts—with Nance O'Neil.

"DOLLARS AND THE WOMAN"—Six Parts—with Ethel Clayton and Tom Moore.

Essanay Features

"THAT SORT"—Five Parts—with Warda Howard and Ernest Maupain.

"SHERLOCK HOLMES" — Seven Parts—with William Gillette.

Burlesque on "CARMEN"—Four Parts—with Charlie Chaplin.

"THE LITTLE SHEPHERD OF BARGAIN ROW" — Five Parts —with Sallie Fisher and Richard Travers.

"THE HAVOC" — Five Parts — with Gladys Hanson.

V. L. S. E. Inc.

MADE MILWAUKEE HUM

V. L. S. E. Salesmen from Chicago Invade Famousville and Enthuse Wisconsin Exhibitors

The sales forces of the Chicago offices of the V. L. S. E. must have put a new thrill of life into the exhibitors of Milwaukee when they invaded that city on the first three days of June. From all accounts the unique efforts in a campaign of "getting acquainted" on the part of the exhibitor and the distributor proved a howling success. A letter of invitation was sent to every exhibitor in the territory by Gordon Laurence, publicity manager of the Chicago office, preparing the ground; a large suite of rooms and the parlor floor of the Milwaukee Hotel was engaged, and by the time the salesmen under the command of Frand Redfield arrived, every exhibitor had been requested by phone to be a guest of the V. L. S. E. during the reception. The consequence was that every day the rooms were crowded with visitors from morning till night with interested exhibitors ready to co-operate with the big firm in a spirit of good fellowship. They were taken to the Strand Theater to see the Big Four features shown for their benefit, and were served with a cold lunch and a supper at the close of the third day. The Chicago manager of the V. L. S. E., Mr. S. R. Abel, was present to deliver a speech. Souvenirs were distributed, the most popular of which was the new booklet, "Who's Who in V. L. S. E. Plays."

As a result of the reception, not only were the V. L. S. E. and the exhibitors well paid by the interchange of ideas and by the suggestions which were offered during the three days, but also by the helpful display of advertising matter which had been arranged. Discussion upon the advantages of the open booking policy and the box office value method of renting films, as established and operated by the V. L. S. E., also occupied an important part in the rally, and, as in all other sections of the country where these policies have come before the exhibitors, they were unqualifiedly endorsed.

TORE THE PAPER OFF THE WALLS

Scraps of wall paper were effectively utilized by the Regent Theater, Alameda, Cal., for a novelty in advertisements during the recent engagement of Marguerite Clark in "The Prince and the Pauper," a Famous Players production for Paramount Pictures. The announcement which the scraps of paper carried is reprinted in the "Talking It Over" column edited by William Walker Hines in *Paramount Progress*. It reads:

We are tearing paper off the walls of the Regent Theater to make room for the crowds who will want to see little Marguerite Clark in "The Prince and the Pauper."

INTERNATIONAL DOINGS

Under the leadership of Director General Paul Dickey, the things have begun to hum at the International studios.

Harry Fox has been engaged to play comedies, and says that he loves screen work. It looks as if it would continue to be "Success Harry."

Betty Howe, fresh from her comedy success with Vitagraph, has joined the International. This vivacious young woman is particularly attractive in comedy roles.

Howard Estabrook is doing some of the best work of his career as the psychic detective in "Mysteries of Myra." Only recently he staged and played the lead in the Cornell annual college play. The performance broke all previous box-office records, and was known as the "Studio-Varsity Show."

Jean Sothern handled the difficult title role in the "Myra" series in a manner that marks her as an actress of remarkable capability. The brothers Wharton state that the part of "Myra" in this series is one of the hardest parts in their long experience as producers.

Irene Castle has danced for the English Queen and is back in Manhattan ready to act for International. Director General Paul Dickey and assistants have been working eighteen hours a day getting ready for her new picture.

Nigel Barrie of "You're here and I'm here" fame has been engaged to play leads for the International. Mr. Barrie is a typical outdoor man—his riding, swimming, and golfing proclivities being exceeded only by his attainments in the dance.

Olive Thomas will lend her girlish charm and winsomeness to the lens for the new Hearst organization. Miss Thomas states that she prefers drama to comedy.

"INDIANA" SHOWN TO INDIANA

The preliminary presentation of "Indiana," the historic motion picture filmed by the Selig Company to commemorate the history of the State, was given in Indianapolis State House. A select audience was present, including the Indiana State Historical Commission, the Governor of Indiana, members of his staff and other State officials. All expressed their great satisfaction over the worth of the motion picture. "Indiana" will be shown in all parts of the Hoosier State and elsewhere.

"NELL OF THUNDER MOUNTAIN"

Vivian Martin, who recently arrived in Los Angeles to take up her new engagement with the Oliver Morosco Photoplay company and Pallas Pictures is now engaged upon her first vehicle to be released under the Morosco brand on the Paramount Programme. "Nell of Thunder Mountain" is the title of Miss Martin's new subject by Alice von Saxmar.

"If I were going to play

ESSANAY-CHAPLIN'S 'Burlesque on Carmen'

I Would Pay Whatever Necessary to Get It.

I can tell you without question that this is a tremendous box office attraction because its worth has been definitely proven."

Says "WID" GUNNING
Exhibitor, Technical Man,
Film Critic and Magazine Editor

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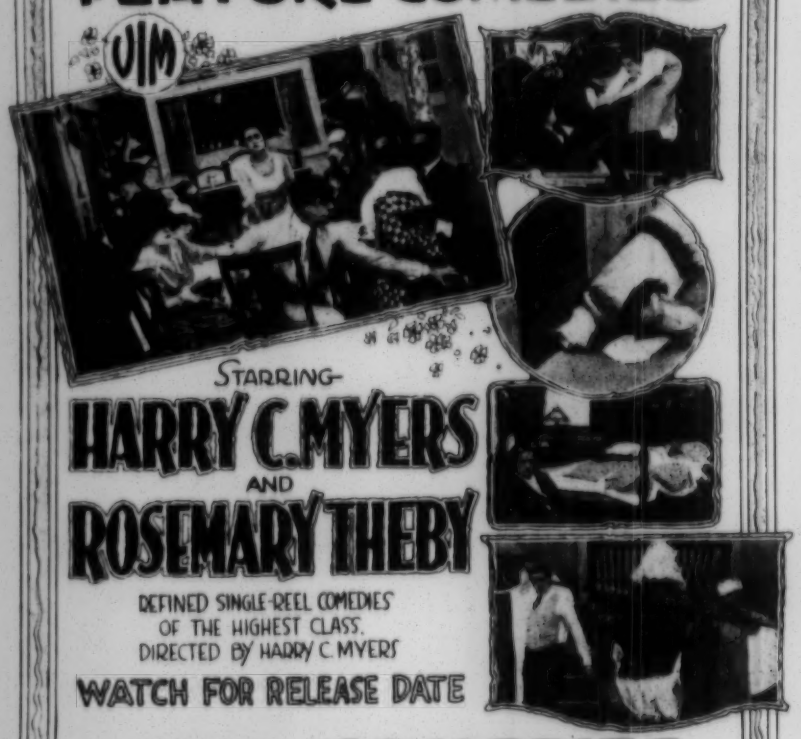

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REVIEWS OF FEATURE FILMS

"THE REDEMPTION OF DAVE DARCEY"

An Original Drama in Five Parts. Written by Chas. T. Dazey. Produced by Paul Scardon for Vitagraph Company for Release on V. L. S. E. Programme June 12.

Dave Darcey	James Morrison
Dave Darcey as a Child	Chas. J. Giegerich, Jr.
Grace Harrington	Belle Bruce
Baroness Von Ehrenstein	Billie Billings
Philip Benton	Emanuel A. Turner
Grace's Mother	Mary Maurice
Thurston	Robert Gaillard
Renwick	Gerald Gordon
Mr. Benton	John Costello
Refrano	Logan Paul
Paddy Burns	Dan Hayes

"The Redemption of Dave Darcey" is a strong, compact modern melodrama, having for its theme the conversion of a gang-leader of the underworld into a useful citizen. James Morrison, who plays the leading role of Darcey, invests the character with a degree of sympathetic interest which holds its appeal from the first to the concluding reel. The study thus presented is particularly effective because of Mr. Morrison's success in steering clear of artificial toughness, the accentuation of which has spoiled many a production having a crook as hero. Dave Darcey makes a favorable screen showing because he seems perfectly natural at all times, and behaves exactly as one would expect a person of his type to do under the conditions which confront him.

The cast throughout is an excellent one. Belle Bruce is charming and magnetic as the heroine—Grace Harrington. Billie Billings gives a capital performance in the role of the plotting siren—Baroness Von Ehrenstein, and Emanuel Turner makes a decidedly powerful impression as Philip Benton, Grace's fiance. Little Charlie J. Giegerich, Jr., appears as Dave Darcey when a child, this being his screen debut, and manifests talent of high order in that juvenile role that promises well for his future in the films.

The story introduces Dave Darcey, crook and gunman, who gives a dance for his followers, which is broken up by a raid of rival gangsters. In the free-for-all fight which follows, Dave shoots Paddy Burns, chief of the opposing band. Chased by the police, Dave seeks refuge in the mansion of the Bentons, where a dance is in progress. Philip and his fiancee—Grace Harrington—discover him in the conservatory. He pleads for help, and they shield him from the police. Philip gives Dave a job in his munition factory. Darcey adheres to his promise to reform, and Grace takes a kindly interest in him. The Baroness Von Ehrenstein, secret agent of a foreign government, plots to blow up the Benton steel works, where a large war order for munitions is being executed. She lures Philip away from his fiancee, encourages him to drink and steals the keys of the factory from him. Dave, venturing to remonstrate with his employer on Grace's behalf, is discharged. In the long run, however, the reformed crook exposes the work of the plotters, saves the factory from destruction, and has the satisfaction of seeing Philip and Grace reunited through his efforts to bring about an understanding between them.

The play is remarkable for its swift action, perfect direction and clear, distinct photography. The interest never flags, and the scene in which the rival gangsters meet in conflict is one of the best handled and arranged views of its kind that has ever been attempted. The East Side tough types are especially true to life, and a capital effect in contrasts is gained by flash-backs from the slum dance hall to the handsome interior of the Benton home, where a party is in progress.

It is safe to prophesy instant and lasting popularity for "The Redemption of Dave Darcey," which deserves to rank with the best of the Vitagraph's Blue Ribbon features. P.

"THE FIREMAN"—CHARLES CHAPLIN. (Mutual.)

"HOW BRITAIN PREPARED"

A Series of Pictures Showing the British Military and Naval Activities. Photographed Under the Direction of Charles Urban by the Authority of Hon. Arthur J. Balfour, Lord Kitchener, and the Hon. Lloyd George. Released in the United States by the Patriot Film Corporation.

By means of an exceptionally interesting and entertaining picture the efficiency of preparedness is brought home to us. This is not a war picture strictly speaking, but it shows only of the preparation for war and the only fighting scenes shown are those of the destruction of a German block house in Belgium. However, it is far more instructive and appealing than any of the so-called real war pictures that we have seen.

A more useful picture than this would be hard to find at present, especially now that the preparedness question is arousing so much discussion in this country, for it shows what England has had to do to bring herself out of the same predicament in which we now find this country, utterly unprepared for an emergency. The prologue takes cognizance of this fact, and by means of tables and other statistics amply demonstrates the truth of it. Following this truly American prologue are shown pictures of the British recruiting campaign and the drilling of the raw recruits. The making of munitions provides a series, among which are some of the most interesting and instructive of all the pictures. Detailed views of shell manufacture are shown. Scenes of trench work, cavalry, artillery, and mounted infantry drills are shown, followed by intimate views of signal and aviation and motor-cycle corps, and last but not least, is the preparation of food for the army. This finished soldier then is reviewed by the king, after which he entrains for the front.

The second part of the picture deals entirely with the navy. There is a novel prologue to it in the form of a map on which the movements of the British forces are shown. This part shows all stages from the construction of a large battleship to the mighty *Queen Elizabeth* in action. The making of naval guns and the submarine service are more than interesting, and the views of the grand fleet in the North Sea are impressive as well as beautiful. In fact, these are the first intimate pictures of the British fleet.

All through the pictures are of special interest, not only for the lesson that they teach, but for the majesty and grandeur of many of the individual scenes. The views taken from an aeroplane 5,000 feet up pursuing a German machine have seldom been equalled. The storm scenes taken from a torpedo boat in the North Sea are unusually picturesque. Throughout the photography is of the highest standard, and the scenes are all sharp and clear. S.

"THE PERILS OF DIVORCE"

Produced in Five Parts by the Peerless Film Company and Released Through the World Film Corporation. Featuring Edna Wallace Hopper and Frank Sheridan. Directed by Edwin August.

Constance Graham	Edna Wallace Hopper
John Graham	Frank Sheridan
Mason Tegars	Macey Harlan
Alice Lorraine	Ruby Hoffman
Craig	Alec B. Francis
Geraldine (at eight)	Joan Morgan
Geraldine (at seventeen)	Zoe Gregory

The perils of divorce are said to hover over every married couple to a dangerous extent. In this World production, the peril of such an undertaking is reached and passed in a very interesting manner. Perhaps, too much stress is laid upon the exaggerated happiness of the two victims of this type of "social evil." Edna Wallace Hopper becomes very likable after the first reel and a half, but in the forepart she makes little impression. Frank Sheridan, too, grows more agreeable as the story unfolds itself. Ruby Hoffman is excellent as the lady co-respondent, but why "Macey Harlan" was cast as "a young society favorite" only the directors of the Peerless Film Company can answer.

The story deals with the successful attempts of one woman to ruin the happiness of another by furthering the suspicions of her husband that she might marry him herself. The wife is divorced and the colorless woman marries her former husband. The second wife deserts the man and Constance returns to her home.

The photography is good and the lighting effects excellent. F. S.

BURNED THEIR ASBESTOS SUITS

An original effect has been secured by General Director Gasnier for a new Pathe serial now being produced by the Astra Film Corporation. George Brackett Seitz, the author, had written in a fire at sea and in one of the scenes a number of frenzied blazing figures are supposed to leap into the ocean. The effect is easier written than done, Director Gasnier was not stumped, however. He had fourteen asbestos suits made, fascimiles of the clothes worn by the actors. Gasoline was poured on the suits and the actors—those who volunteered for the stunt—were set afire. The suits were rather warm but, by swift running, the actors managed to keep the blaze going out behind them long enough for them to reach the rail and leap into the sea.

REVIEWS OF FEATURE FILMS

"THE LOTUS WOMAN"

An Original Five-Part Drama Featuring Alice Hollister. Produced by Kalem Company Under Direction of Harry Millarde. For Release on General Film Programme June 28.

Juana ..... Alice Hollister
Jerry Mandeville ..... Harry Millarde
Everett Chase ..... Arthur Albertson
Lopez ..... John E. Mackin
Don Roberto ..... James B. Ross
Dagmar Sheridan ..... Faye Cusack

In his dual capacity of director and hero of "The Lotus Woman," Harry Millarde scores a distinct triumph. The action for the most part, is supposed to take place in a Latin-American country, and the handsome interiors as well as luxuriant tropical scenery furnish settings that are particularly well adapted to the plot. The groupings are decidedly effective, and the photography creditable to the cameraman.

The play presents a feminine lead of the vampire type that differs refreshingly from the usual screen siren who works havoc with the hearts of men. Juana, the lady of many loves, is cleverly portrayed by Miss Hollister with compelling charm and magnetism. One may not approve of Juana's utter lack of moral sense, but there is no denying the lure of her beauty and coquetry.

In the beginning of things Juana is carried away from her home by a rebel general, Lopez, who incidentally shoots at and wounds her father, Don Roberto, when the pair are discovered together in the grounds of the Roberto mansion at night. Lopez finally establishes himself as president of the new republic. Jerry Mandeville, an American adventurer, is the general's right hand man, and shares Lopez's good fortune. Mandeville has left New York and the girl of his heart, whom he resigns to a successful rival by the name of Chase. Chase comes to Lopez's capital to look after certain business interests. Juana makes love to Mandeville, who repulses her, but the senorita entices Chase into her net, and he proves faithless to the fiancee he left behind. Dagmar, the girl in the case, not hearing from her lover, follows on his trail. Mandeville makes desperate efforts to prevent her from learning the truth about Chase. But the latter is killed by Lopez's soldiers, on suspicion of having murdered the president, who meets his death by an avenging bullet fired by Don Roberto. Juana commits suicide and Dagmar is won by the long-suffering and self-sacrificing Mandeville.

Faye Cusack is prettily pathetic and convincing in the role of Dagmar Sheridan, the deceived heroine, and Harry Millarde gives a strong, clean-cut performance as her faithful friend and lover. John E. Mackin furnishes a forcible study of the dashing and unscrupulous Lopez, and Arthur Albertson and James B. Ross are effective in their respective roles of Chase and Don Roberto.

The production as a whole deserves high praise. It abounds in exciting incidents neatly interwoven into a tale whose interest never flags, and promises to be well received by all admirers of good melodrama.

P.

"MEDICINE BEND"

A Five-Part Adaptation of Frank Spearman's Novel. Produced by the Signal Film Corporation Under the Direction of J. P. McGowan, Featuring Helen Holmes Released by Mutual.

Marion Sinclair ..... Helen Holmes
Murray Sinclair ..... Paul Hurst
Sinclair's Friend ..... Belle Hutchinson
Whispering Smith ..... J. P. McGowan

"Medicine Bend," the second of the famous "Whispering Smith" stories to be adapted for the screen, is like the book, a typical Western melodrama overbrimming with action. The action is not the gentle, story-telling kind, but that which makes thrills the gallery gods enjoy, such as train robberies, gun affrays, wild rides and cowpunchers' battles. These events are spectacularly vivid and, moreover, are in their proper settings. The gambling place with its faro and roulette layout is typical of the wild and woolly West. It is picturesque and serves its purpose. The train scenes are up to the usual superior standard of the Signal films, and the exteriors are all well selected, in sage-brush country. The scenes are all remarkably well photographed and directed.

The story, like the usual run of Western dramas, has the three principal characters: The good man, Whispering Smith; the bad man, Murray Sinclair, and the girl, Marion Sinclair. It would be hard to find a better suited or more able cast in these parts than J. P. McGowan, Paul Hurst, and Helen Holmes. The latter is her usual pleasing self in the role of Marion Sinclair, but although she is featured she has little part other than the romantic side in the exciting events. Paul Hurst as Murray Sinclair is the typical Western bad man, and a more unsympathetic villain would be hard to find. The part of Whispering Smith, the detective, has been allotted to J. P. McGowan, who gives a most creditable performance. He also looks the part, the heavy, rugged, silent Westerner. The supporting cast acquits itself well in the various minor roles.

In this story, Whispering Smith, the detective, seeks to capture a notorious robber, Sinclair. The latter has just robbed a train and Smith is hot on the trail of the miscreants. While serving a warrant on Sinclair, Smith is wounded, but the former is killed by a shot from one of Smith's henchmen. Smith, who has always loved Marion, Sinclair's wife, finds that she has not loved her husband, and he leaves Medicine Bend with her.

S.

"THE ALASKAN MOUSE HOUND"

A "Ham and Bud" Comedy Featuring Lloyd V. Hamilton and Bud Duncan. Produced by Kalem Company, for Release on General Film Programme.

The daughter of a "newly-rich" couple, with strong social aspirations, reads in a newspaper that "Alaskan mouse hounds" have become all the rage among the elite as pets. She persuades her father to purchase a specimen of the desired canine for her, and takes the animal for a walk in the park attached to a leather strap. A female adventuress steals the hound. Ham and Bud have established a checking agency for dogs outside a big department store. The owner of the stolen dog goes to the police for assistance. The thief leaves the dog in Ham's possession, when closely pressed by the police. Ham learns that the beast has been stolen, and makes desperate efforts to rid himself of his unwelcome burden. But the hound is always returned to him, and visions of a prison cell loom before him.

In the meantime Bud is dragged to the police station on a charge of having stolen another dog. He is proved innocent, but the father of the girl who lost the Alaskan hound comes in and offers a reward of five thousand dollars for its return. Bud goes out, sees Ham, relieves him of the hound and dashes back to the station with it. He gets the reward, but while he is counting the money Ham appears and takes it away from him. At this juncture a third party appears and snatches the roll away from Ham, and the picture ends with the two partners gazing disconsolately at each other.

As usual in the case of these comedies, the plot is but a trivial affair, but the clever work of Messrs. Hamilton and Duncan render it none the less mirth-provoking on that account. The photography is distinct and the directing deserves high praise.

P.

"A RACE THROUGH THE AIR"

An Adventure of "The Hazards of Helen." Written by Herman A. Blackman. Featuring Helen Gibson, and produced by Kalem Company Under Direction of James Davis, for Release on General Film Programme June 17.

A unique and thrilling effect is produced in this episode by the use of an aeroplane which races with and rescues a treasure train from looting by bandits. Helen Gibson, as the resourceful operator, engages in a particularly nerve-racking stunt when she drops from the flying craft to the rushing freight, makes her way to the engine, cows the robber who is in possesson of the cab with a revolver, and runs the train back to safety.

The photography is of a high order of excellence, the directing faultless, and the railroad technique beyond criticism. Nothing better than this forceful adventure of the steel highway has yet been shown among the many sensational incidents in which the dauntless heroine has figured.

P.

"IN THE SERVICE OF THE STATE"

An Episode of "The Social Pirates." Written by George Bronson Howard and Featuring Marin Sais and Ollie Kirby. Produced by Kalem Company Under Direction of James W. Horne, for Release on General Film Programme June 19.

A mysterious Mr. X, spy of a foreign government, succeeds through bribery of an unfaithful U. S. employee, in obtaining possession of certain important documents. He boards an ocean liner on which the two "pirates," Mona and Mary, are sailing. On board also is Carson, a U. S. Secret Service man. Carson's superiors wire him to shadow Mr. X and secure the documents at all costs, but for political reasons, he must not look to the U. S. Government for support in case he gets into trouble. Carson enlists the services of Mona and Mary to help him. By cunning strategy, after a succession of hair-breadth escapes, the girls succeed in checkmating Mr. X, recover the papers and are duly rewarded.

In point of good photography and rapid action "In the Service of the State" equals, if it does not excel the preceeding episodes in which these daring heroines appear. The scenes aboard the liner are remarkably well produced, and the work of Marin Sais and Ollie Kirby is beyond criticism. The directing, for which Mr. Horne is responsible, leaves nothing to be desired.

P.

THE ORDEAL OF ELIZABETH

Dramatized for the Screen by George C. Hazelton, Author of "Mistress Nell," "Yellow Jacket," "The Raven," etc.

George C. Hazelton has left play writing for a few picture stars only and has met with success each time. He wrote one feature picture for Mary Pickford, one for Henry B. Walthall, of "Birth of the Nation" fame, and lastly for Lillian Walker, of the Vitagraph. Miss Walker's "Elizabeth," as drawn by Mr. Hazelton and directed by Wilfrid North, remembered for his artistic creations in the "Battle Cry of Peace," is a picture of thrills and beauty.

It is to be hoped that Mr. Hazelton, who has just sold his new play, "Peter Piper" to A. H. Woods, may be induced to furnish more successes for the stars of the screen.

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Gaumont Company So. Jacksonville, Fla.

Harry Revier
Supervising Director
Popular Plays and Players
METRO

PARAMOUNTS SHOW FIRST AIDS

First aid to the injured has been pictured in an interesting manner by the Paramount Pictures Corporation in a release of the Pictographs showing what the emergency aids are and how they may be applied in various cases. The pictures were posed by a young boy and a nurse and the films show what ready remedies should be applied in certain accidents, how a pencil and a bandage may be utilized in making a tourniquet to stop the flow of blood, how a wounded knee may be bandaged, and what to do for a gash in the head, an injured hand and cuts about the face.

IN THE PICTURE STUDIOS

PERCY HELTON, late of "Young America," has succumbed to the lure of the screen. He is supporting Jane Grey in a picture which is now being taken at Delaware Water Gap.

W. H. THOMPSON has returned from the Coast where he worked in several Triangle pictures. His screen work is over for the present, at least, as he has been engaged by the Shuberts for one of next season's legitimate productions.

"PURITY," the seven-part feature in which Audrey Munson is being starred, has been completed at the American studios and work has been begun on "The Sign of the Spade," directed by Murdock MacQuarrie and featuring Helen Rosson.

TO PROVE that Charlie Chaplin is a serious man, the Press Agent sends out the statement that Charlie recently taught a class of boys in an Episcopal Sunday School.

GLADYS HULETTE will not have to be a spinster if she cares to accept any of the numerous proposals she receives almost every day. A street car conductor in Toledo, Ohio, is greatly enamored with her and he writes that his social, political and financial qualifications are A1.

ALL of the Gaumont companies have returned from the South, and the majority of them are now working at the Flushing studio.

VALENTINE GRANT has left for Seattle, Washington, to visit her mother. Seattle is Miss Grant's "home town."

MR. ROBERT G. VIGNOLA, director for the Famous Players, can boast of never having seen a bad motion picture, and claims a right to the title, for he inevitably sleeps through them.

NANCE O'NEIL, who recently completed her contract with the Lubin Company, is busily at work these days reading scenarios and plays. Miss O'Neil's plans for the future have not been definitely settled as yet, as she is considering several offers from motion picture producers as well as three plays from theatrical producers.

SHANNON FIFE, who has been in Dallas, Texas, for the past few months, has returned to New York with a kitful of new scenarios. During his trip to the South Fife made a number of trips with scouts from the Texas Rangers into Mexico where he had an opportunity of studying Mexican conditions at first hand.

MR. AND MRS. LOU-TELLEGEN are passing their honeymoon in the place where they first met. It was while Miss Farrar was at the Lasky Studios last Summer that she and Mr. Tellegen, who was there also appearing in motion pictures, became acquainted.

DIRECTOR T. N. HEFFRON, of the Selig Company, has begun work on "The Old Man who Tried to Grow Young," a decidedly different drama in three reels. The cast includes Al W. Filson, and Vivian Reed.

LILLIAN HAYWARD again appears as a vampire type in "The Germ of Mystery," a Selig drama in course of production by William Robert Daly.

ONLY the prompt and efficient work of all hands at the Pacific Coast studios of the Selig Company saved the historic village of "Bloom Center" from total devastation by fire the other day.

THE STORK has been working overtime at the Selig Zoo, Los Angeles, California, the past few days, with the result that the nursery now contains three brand new baby leopards and two lion cubs.

WALLIS CLARK, the character actor, leaves for the Pacific coast this month to complete a big feature film for the Universal Film company.

ERNEST ROWAN, who appeared with "The Weavers" during the New York run and for the tour, has returned to New York and will appear in a series of pictures.

DORALDINA, who created a sensation with her Hawaiian dances, with Lew Fields in "Step This Way" at the Shubert Theater, has danced before the motion picture camera, recording on the films over fifty different Hula dances. These dances of the native Hawaiians are rapidly being forgotten as the result of their fast diminishing numbers.

FRANK SHAW.
Managing the News Service Department of the Vitagraph Company.

NOT missing a season on Broadway since her earliest stage experience is the record of Antoinette Walker, obtained to make her picture debut in support of Henry B. Walthall in his forthcoming feature, "The Little Musketeer."

A FORTHCOMING EDISON release will be "Where Love Is," in which Leonie Flugrath, who has made such a favorable impression in the current Edison production, "The Littlest Magdalene," will be seen and in which Ann Murdock plays the leading feminine role. "Where Love Is," is a five-reel screen version of William J. Locke's novel by the same title.

EDITH STOREY will be seen in Vitagraph's latest feature, "The Shop Girl." As the title implies, Miss Storey will portray a shop girl, and Vitagraph promises this to be an interesting subject, as it is an adaptation of the novel by the same name, by C. N. and A. M. Williamson.

THE LATEST ADDITION to the Vitagraph forces, is Peggy Hyland, an attractive young English actress who has appeared successfully with Cyril Maude and in a number of the late George Edwards' musical comedy productions, in London. Miss Hyland will appear in a romantic drama, in which she is leading lady for E. H. Sothern. The drama is by Paul West, and Mr. Sothern will be seen in the guise of a business man who knows no other creed than to pursue vigilantly, the dollar.

DR. MARY WALKER WES a visitor to the Vitagraph's studios in Flatbush. Dr. Walker found many things of interest as it was her first introduction to the mysteries of the cinema.

JUDGING FROM RETURNS, the Pathe "Who's Guilty?" series has already outdone anything of its kind.

MISS MABEL CONDON has added photoplay writing to her other accomplishments. Her first five-reeler, "The Man Who Would Not Die," is being produced by William Russell, who takes a dual role in it. Miss Condon represents THE DRAMATIC MIRROR on the Pacific Coast.

MISS JEAN STUART, of Vitagraph, apart from her ability as a screen player, is famous for her audacity in performing auto feats. While posing for "The Clarion," the Equitable picture, staged in Jacksonville, Fla., Miss Stuart literally ran over a man in order to introduce realism in her work, the subject having generously offered his services in the capacity of victim for the sum of $2.

MARGUERITE SNOW, after completing a year with Metro has joined the Ivan Film Productions. Miss Snow's first role will be "The Faded Flower," which was written especially to feature her by Ivan Abramson.

COURTENAY FOOTE and Elliot Dexter have been engaged by the Oliver Morosco Photoplay company and are now at work on their initial characterizations under this brand at the West coast studios.

SERIAL FILMS

"THE TREASURE TRAIN"

Episode of the Serial, "The Hazards of Helen." Released by Kalem Company June 10.

Helen, operator at Lone Point ..... Helen Gibson
Joe, treasure train guard ..... P. S. Pembroke
The Conspirators ..... Harry Schum, Roy Watson, Ed. Gibson
Engineer Purdy ..... G. A. Williams

An attack on a train conveying a large amount of treasure is planned by a trio a hold-up men. Helen, having gone off duty, her substitute, a male operator, is bound and gagged by the conspirators, who set the semaphore signals at danger to halt the coming treasure train. The highwaymen surprise and hold up the train crew, cut out the freight car containing the treasure and guard, and run it up the track some distance from the station. They enter the car and attack the guard. Helen comes to the rescue, persuades the engineer to push back the car toward the station, and reverse the car. The guard is being overpowered when Helen makes her appearance and compels the assailants to throw up their hands at the point of her revolver. The detectives, for whom the girl had wired on perceiving the attack on the train, arrive, and the gang is placed under arrest, while Helen reports to headquarters the circumstances of the hold-up.

Helen Gibson adds fresh lustre to the laurels she has already won in her portrayal of the feminine lead in this serial by her clever work, and her associates in the cast are effective in their respective roles. The photography is excellent and the directing so well done that a thoroughly realistic atmosphere is preserved throughout the play. As an example of convincing melodrama entirely free from wildly improbable situations and maintaining in its interest from beginning to end "The Treasure Train" promises to win a high degree of public favor. P.

"SOLD OUT"

An Original Two-Part Photodrama by Mrs. Wilson Woodrow. Fifth Episode of the Series, "Who's Guilty?" Produced by the Arrow Film Corporation and Released Through Pathe. Featuring Anna Nilsson and Tom Moore. Released June 5.

Leila Austen ..... Anna Nilsson
Tom Carter ..... Tom Moore

"Sold Out" is one of the best of the "Who's Guilty?" series. The usual good work of Miss Nilsson and Mr. Moore is kept up to its standard, and the plot of the drama is not lacking in interest.

Tom Carter, a mining engineer, marries Leila Austen, a society girl of wealth and refinement. Leila is given as a dowry ten thousand dollars, which she invests in Tom's mine. The mine does not prove a paying proposition, and Tom and his wife are nearly destitute. As a surprise Mr. and Mrs. Austen visit the mine and, seeing the surroundings in which Leila lives, insist that she return with them to New York until Tom is in better circumstances.

In the city, Leila resumes friendship with Brent, a millionaire, who persuades her to sell him the shares in Tom's mine, upon discovering that they will prove valuable. Upon discovering the worth of his mine, Tom hurries to Leila, and enters her home in time to find her in a heated discussion with Brent. A fight ensues, and Leila is accidentally hurled down the steps and killed. F. S.

"SOWING THE WIND"

An Original Two-Part Photodrama by Mrs. Wilson Woodrow. Produced by the Arrow Film Company, and Released Through Pathe, June 12. Sixth of the "Who's Guilty?" Series in Which Anna Nilsson and Tom Moore are Featured.

Hugh Scott ..... Tom Moore
Marjorie Turnbull ..... Anna Nilsson

The two reels of "Sowing the Wind" are certainly crammed full of events and action, yet withal, this episode is not as good as the many that have preceded it. Of course, Anna Nilsson and Tom Moore give us the kind of excellent acting that they have educated us up to, and it is a pleasure to note Octavia Handworth's reappearance in the series. Miss Handworth is certainly a valuable addition to the cast, but that fact is probably appreciated by all who have seen her performances.

Hugh and Henry Scott, brothers, both employed in the same office, and both in love with the same girl, are men of opposite characters, one earnest and hard working, the other (and younger), fond of the frivolities of life. Hugh marries Marjorie, and at the same time is accused of the theft of bonds to the value of a hundred thousand dollars. Hugh is forced to flee, and leaving his clothes on the river bank is proclaimed dead. He returns to his wife, however, at the same time that the bonds are found, but Marjorie has married the brother. A fight between the two brothers takes place, and in the scuffle, a revolver is discharged, the bullet finding its way through the door to the heart of Marjorie's father who has come to forgive Hugh. F. S.

"JUGGLING JUSTICE"

A One-Reel Comedy, Featuring Rose Melville. Produced by Kalem Company for Release June 9.

The appearance of Rose Melville in her well-known portrayal of "Sis Hopkins" is always responsible for the spreading of a new cloud of laughing gas into life's atmosphere. Be the subject what it may, there is something magnetic about her merry personality that radiates humor, and when, as in the present instance, the vehicle is exactly suited to the star's talents, a gratifying result is attained both from the exhibitor's and spectator's point of view. Her support is excellent, and the work of Henry Murdock, as the District Attorney, offers a particularly clever bit of caricaturing.

The suffrage movement has gained power in the town. Sis Hopkins's beau, Rube, is arrested for having in his possession a trinket he found. The sheriff takes him to the jail, the first prisoner it has held in sixteen years. Sis joins the suffragettes, and marches in their street parade. The sheriff nominates her for the office of County Judge in opposition to one Pepper. She makes a telling campaign speech. Election day comes around, and Sis wins by a large majority. P.

"A SMOKY ADVENTURE"

One-Reel Comedy Released by Kalem May 31.

Ethel Teare, Victor Rottman, Gus Leonard, and Myrta Sterling combine their merry-making forces in this bright, little comedy to create a number of situations that flash from one unique absurdity to another with bewildering speed and happy effect. The story is based on the efforts of a young wife to boost the standing of her salesman husband with a firm manufacturing the celebrated brand of "Ropo" cigars.

As a means to this end, she kidnaps an aged millionaire in an auto, gets rid of the chauffeur, and when the ancient one finds himself marooned out in the country, gains his good-will by producing a box of the cigars in question, thus providing him with excellent smokes for which his soul longs. The millionaire's recommendation of "Ropo" follows as a matter of course, and the salesman wins out accordingly with his employers. Ethel Teare is pretty and piquant as ever, and with the support she receives is enabled to add another laughing success to her credit.

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FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
May 22	Lasky	The Frameup	Blanche Sweet
May 25	Famous	Saints and Sinners	Peggy Hyland
May 29	Famous	(Open)	Marguerite Clark.
June 1	Lasky	The Gutter Magdalene	Fanny Ward
June 5	Famous	The Evil Thereof	All Star Cast
June 8	Morosco	The Making of Maddalena	Edna Goodrich
June 12	Famous	Silks and Satins	Marguerite Clark
June 15	Famous	Destiny's Toy	Louise Huff
June 19	Lasky	The Clown	Victor Moore
June 22	Famous	Susie Snowflake	Ann Pennington
June 26	Famous	The World's Great Snare	Pauline Frederick
June 29	Pallas	The American Beauty	Myrtle Stedman
July 3	Lasky	The Dupe	Blanche Sweet
July 6	Famous	Her First Consignment	Hazel Dawn
July 10	Lasky	The Selfish Woman	Wallace Reid and Cleo Ridgely

V-L-S-E, INC.

May 22	Vitagraph	The Suspect	Anita Stewart and S. Rankin Drew
May 22	Vitagraph	Kernel Nutt Wins a Wife	Frank Daniels
May 29	Selig	Into the Primitive	Kathlyn Williams, Guy Oliver, and Harry Lonsdale
May 29	Vitagraph	The Lights of New York	Leah Baird and Walter McGrail
May 29	Vitagraph	Kernel Nutt, the Footman	Frank Daniels
June 5	Lubin	Those Who Toil	Nance O'Neil
June 5	Vitagraph	The Destroyers	Lucille Lee Stewart
June 12	Essanay	That Sort	Warda Howard, Ernest Maupain, Duncan McRae, and John Lorenz
June 12	Vitagraph	The Redemption of David Darcey	James Morrison
June 19	Vitagraph	The Man Behind the Curtain	Lillian Walker and Evart Overton
June 26	Selig	The Valiants of Virginia	Kathlyn Williams, Arthur Shirley, Edith Johnson, Al. W. Filson, Guy Oliver, Billy Jacobs, and Harry Lonsdale
June 26	Vitagraph	Winifred, the Shop Girl	Edith Storey and Antonio Moreno

EQUITABLE RELEASES.

May 22	World	Tangled Fates	Alice Brady
June 5	World	His Brother's Wife	Ethel Clayton and Carlyle Blackwell
June 12	World	Perils of Divorce	Edna Wallace Hopper and Frank Sheridan
June 19	World	La Boheme	Alice Brady
June 26	World	What Happened at 22?	Frances Nelson and Arthur Ashley
July 3	World	The Crucial Test	Kitty Gordon
July 10	World	The Story of Susan	Clara Kimball Young

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis
	The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange
Savage	Excuse Me	George F. Marcon, Geraldine O'Brien, a Vivian Blackburn
	The Lone Trail	Fred Paul and Agnes Glynne
Balboa	A Matrimonial Martyr	Ruth Roland

METRO PICTURES CORPORATION.

June 5 Dorian's Divorce. Lionel Barrymore and Grace Valentine.
June 12 The Masked Rider. Harold Lockwood and May Allison.
June 19 The Flower of No Man's Land. Viola Dana.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

May 22 A Son of the Immortals. J. Warren Kerrigan.
May 29 Naked Hearts. Francellia Billington.
June 5 The Eye of God. Tyrone Power and Lois Weber.
June 12 Bobbie of the Ballet. Louise Lovely.
June 19 The Three Godfathers. All-Star Cast.
June 26 Shoes. Mary McDonald.

TRIANGLE FILM CORPORATION

May 21 (Fine Arts) A Child of the Paris Streets. Mae Marsh and Robert Harron.
May 21 (Ince) The Primal Lure. William S. Hart.
May 28 (Fine Arts) Mr. Goode, the Samaritan. De Wolfe Hopper.
May 28 (Ince) The Market of Vain Desire. H. B. Warner.

TRIANGLE FILM CORPORATION.

June 11 (Fine Arts) Reggie Mixes In. Douglas Fairbanks.
June 11 (Ince) Sorrows of Love. Bessie Barriscale.
June 18. (Fine Arts) An Innocent Magdalene. Lillian Gish.
June 18 (Ince) The Dividend. William H. Thompson and Charles Ray.
June 25 (Fine Arts) A Wild Girl of the Sierras. Mae Marsh.
June 25 (Ince) The Apostle of Vengeance. William S. Hart.

PATHE EXCHANGE.

Week of June 19.

(Pathe) The Iron Claw, No. 17. The Vanishing Faker. Dr.
(Pathe) Who's Guilty? No. 7. Truth Crushed to Earth. Dr.
(Pathe) Luke's Fatal Flivver. Com. From Kitchen Mechanic to Movie Star. Cartoon. Japan's Ancient Capital, Nara. Colored-Scenic.
A Matrimonial Martyr. Colored-Com. Dr.
(Pathe) News No. 50. Top.
(Pathe) News No. 51. Top.

GENERAL FILM RELEASES

Monday, June 19.

(Bio, Reissue) A Misunderstood Boy. Dr.
(Kalem) In the Service of the State. "Social Pirates." 2 R. Dr.
(Lubin) Otto's Legacy. Com.
(Selig) Selig-Tribune. Top.
(Selig) The Reprisal. 3 R. Dr.
(Vita.) Stung. Com.

Tuesday, June 20.

(Bio, Reissue) The Reformers. Dr.
(Edison) Out of the Ruins. 3 R. Dr.
(Ess.) The Girl at the Curtain. 2 R. Dr.
(Kalem) Ham Com.

Wednesday, June 21.

(Edison) The Pied Piper of Hamelin. Dr.
(Ess.) The Fable of "The Undecided Brunette." Com.
(Kalem) Ethel Teare Com.

Thursday, June 22.

(Lubin) Love Is Law. 3 R. Dr.
(Selig) Selig-Tribune, No. 50, 1916. Top.
(Vim) Never Again. Com.

Friday, June 23.

(Kalem) Her Great Invention. Com.
(Knickerbocker Star Feature) The Ancient Blood. 3 R. Dr.
(Vim) For Better or Worse. Com.
(Vita.) Curfew at Pokey Center. Com.

Saturday, June 24.

(Essanay) A Little Volunteer. 3 R. Dr.
(Kalem) "Hazards of Helen."
(Lubin) Persistency. Com.
(Selig) Taking a Chance. Dr.
(Vita) Underneath the Low Down. 3 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, June 18.

(Imp) A College Boomerang. Com.
(Laemmle) Romance at Random. Com.
(Rex) The Finer Metal. 2 R. Dr.

Monday, June 19.

(Nestor) Wanted a Husband. Com.
(Red Feather Photo.) The Man From Nowhere. 5 R. Dr.
(Univ. Special Feature) The Adventures of Peg o' the Ring. 2 R. Dr.

Tuesday, June 20.

(Big U) The Grip of Crime. Dr.
(Gold Seal) The False Part. 2 R. Dr.
(Imp) His Picture. Com.

Wednesday, June 21.

(Animated Weekly) Top.
(L-KO) The Jailbird's Last Flight. Com.
(Victor) The Scarlet Mark. 2 R. Dr.

Thursday, June 22.

(Imp) Behind the Secret Panel. 3 R. Dr.
(Powers) The Young Sleuths. Com.

Friday, June 23.

(Imp) The Heart Wrecker. Com.-Dr.
(Nestor) What Could the Poor Girl Do? 2 R. Com.
(Rex) The Rosary. Dr.

Saturday, June 24.

(Bison) The Ghost of the Jungle. 2 R. Dr.
(Joker) The Fall of Deacon Stillwaters. Com.

MUTUAL FILM RELEASES

Monday, June 19.

(Amer.) The Gentle Conspiracy. 2 R. Dr.
(De Luxe) The Wasted Years. Centaur. 5 R. Dr.

Tuesday, June 20.

(Vogue) Ruffhouse. Com.

Wednesday, June 21.

(Beauty) The House on Hokum Hill. Com.
(Gaumont) See America First. "Birmingham, Ala." Scenic.
(Gaumont) The Belle of the Village Green. Shadowgraph.
(Mutual Weekly) No. 77. Top.

Thursday, June 22.

(Gaumont) The Criminal's Thumb. 3 R. Dr.
(Mutual) Star Production—Far from the Madding Crowd. Turner. 5 R. Dr.

Friday, June 23.

(Cub) Jerry's Elopement. Com.
(Mustang) A Modern Knight. 2 R. Dr.

Saturday, June 24.

(Centaur) A Siren of the Jungle. 2 R. Dr.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

The latest bulletin regarding the arguments pro and con on photoplay writing is the tidings, according to certain New York newspapers, that The Authors' League of America is planning to join the American Federation of Labor with the express purpose of demanding from motion picture manufacturers 10 per cent. of the profits of a pictureplay. According to the notification, this 10 per cent. is to be paid the author of the story, idea, or scenario from which the film production is made. The argument has been printed that "any picture which nets the producer or distributor $35,000 should pay the author at least $3,500"; that "an author receives from $500 to $1,500 for an idea which costs the producer not more than $15,000 to produce from which he reaps in profits not less than $35,000." This is all very nice in theory but not so nice in practice. What about the film production which fails to pay, and there are many of them in this day and age which represent a loss and not a profit. The theory of cost of production being $15,000 and profits reaching $30,000, also sounds quite attractive, but under radical increases in cost of production, salaries of actors, etc., the features that can be produced for $15,000 are minus. J. A. Berst, general manager of the Pathe Company, who is acknowledged as one of the leading authorities in Filmland, hits the nail on the head with this quoted comment: "If our friends the authors are really serious in their plans they lay themselves open to criticism in that the unknown writer would receive the same rate of compensation as the most famous. It is stated that the Authors' League now numbers 1,200 members and that it is expected by the end of the year there will be 3,000, which number is supposed to include practically all the scenario writers. The motion picture business has reared up its own school of dramatists, and I fail to see where the business would have to depend upon any authors' association. There neither is nor can be any monopoly of writing talent—that is a field of human endeavor that is open to any one. The famous writer frequently fails down when he writes for the screen, for the requirements of the art differ from those of the stage, the short story, or the novel. I would reassure the Authors' League as to the fabulous profits in the motion picture business. They don't exist, press reports to the contrary."

How It Is Done

Will you kindly inform me, requests a "near" photoplay author, in what manner a motion picture story is submitted, whether in the form of a synopsis for each scene, or in prose form from which the director chooses his parts? The answer to this inquiry is that this particular author should purchase one or more of the excellent text books now on the market which present the correct form or send to a responsible editor of scenarios connected with one of the film manufacturing concerns who will probably send the proper form. A majority of the scenario editors are also willing to consider photoplay synopses. These are outlines of a motion picture plot written clearly and concisely and presenting all details of the production in such a manner that the scenario reader can readily understand the story.

A Bare Hint

"There are not ten reconstructors in the country to-day who can take a synopsis of five hundred words to the reel and get from it as good a play as can the original author in spite of his technical deficiencies, and yet the bulk of the stories are reconstructed even where the continuity is purchased because no one around the average plant seems to realise that the story, the plot told in action, is the work for which the plant was erected," says Epes Winthrop Sargent. "A photoplay is a story told in action. That is what it should be, at least, but the average photoplay is a once good idea fussed up by two or more studio men working with a bare hint." In other words if the idea submitted by the "outside" writer is worthy, there is certainly and surely some action in the development of that idea that is of value. Some, not all, of the studio men are inclined to view the work of the non-elect with superciliousness. Because the script is faulty, some of them are inclined to the belief that there is a "boob" on the other end of the line who has stumbled on "a pretty fair hunch." Or, if the "boob" stumbles on a succession of ideas, thus proving to the fair-minded that the unknown possesses keen originality, yet his stuff is ridiculed sometimes and only the synopsis studied. No use reading the scenic action, it would be impossible, is the theory of certain "wise ones" who should know better. The detailed action should be read and read carefully. There is certain sure to be something therein that may provide unusual action that is different from the machine-like climaxes and denouements that are turned out by the men on salary.

Into a Rut

Ideas for photoplays are seemingly in a rut. The fashion seems to be to clothe old ideas in a wealth of scenery and beautiful lighting effects and the ideas are as old as the hills. The deserted-at-the-altar-stuff, the mortgage plot, the two men and a woman stuff, is going merely along without surcease. What is wanted is real for sure plots, as nearly new and novel as possible. The old stuff is being revived too much.

Where to Market

"When one has written a photoplay drama, to what film company should it be sent?" asks a correspondent. As there is no magazine published to-day that gives this information, how is the author able to judge to whom it should be sent? Watching the screen as the magazines advise, will not give the desired information, as all the film companies of to-day use so many different varieties of scenarios. Should a scenario be sent to one of the listed film companies without first having received assurances that the company is in the market for a drama of that description? If not inconsistent, please advise me what is the price paid for a five-reel feature drama. It requires almost as great experience to sell a script as it does to write one. The art of knowing where to sell is valuable. One would not send a special article on fashions to a magazine dealing in stories of adventure and one would not send a slap-stick comedy in two reels to a film manufacturer specializing in five-reel pictureplays of the "vampire" type. The thing to do is to study the trade journals reading the stories of the plays released by the various film concerns, study the advertisements for the different kinds of productions released, and see the various brands appearing on the animated screen. A continual and close study of market conditions is essential for successful selling. There is no magazine published to-day affording a dependable list of markets for the simple reason that these markets may change over night. Several publications attempt to outline various scenario market requirements, but these attempts are more often incorrect and work more harm than good. Prices paid for five-reel scenarios vary according to the worth of the scenario and the reputation of the writer. Two cases of variable remuneration have come to our notice recently. One photoplay author writes in protesting because he received only $30 a reel for a five-reel plot. Another writer received $1,000 for a five-reel scenario, or $200 a reel.

Bogus Publications

E. D. Horkheimer believes that a few publications are holding out false encouragement to Photoplay Authors, Real and Near, by printing synopses of scenarios and submitting them to producers for sale. "I am informed that some of these publications charge the deluded author for printing his synopsis," says Mr. Horkheimer, "with the understanding that the amount is refunded in the event of a sale. But as sales are few and far between, the writer seldom gets his money back.

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